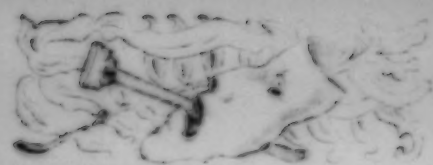


THE NEW YORK



# DRAMATIC MIRROR

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M. W. HANLEY.



## AT THE THEATRES.

## Union Square. Countess Roudine.

Produced by Mrs. M. J. Modjeska. Directed by Mr. J. A. Lane.

Liana.....Madame Modjeska  
Princess Bodanka.....Kate Meek  
Baroness Karoline.....Mrs. Beaumont Smith  
Gaffer Kingsley.....Edith Meek  
John De Kree.....T. J. Truitt  
Count Moronoff.....Howard Kile  
Count Varensky.....Robert P. Carter  
Baron Karoline.....John C. Ciochetti  
Valet.....John A. Lane  
Count Sagenoff.....John A. Lane

Madame Modjeska produced her new play, *Countess Roudine*, last Wednesday night, devoting the rest of the first week of her New York engagement to selections from her repertoire. On this occasion the celebrated actress's admirers, whose name is legion, turned out in force. The house was crowded, and the manner in which the play was received indicated a favorable verdict. There was a call after the first, second and fourth acts, and three calls after the third act. Madame Modjeska's personal success in the title-role was pronounced.

*Countess Roudine* is unlike other plays of Russian life. When the czar's dominion is chosen as the locale by a dramatist, we naturally expect to find his completed work a melodrama, with a strong Siberian infusion, a drama of mad passion, leading to a tragic denouement, or a play of dark and gruesome nihilistic exploits. But Madame Modjeska's new piece belongs to no such category. It is a comedy, pure and simple, in the true sense of the term—not in the broad sense that is erroneously given to it by many. Three acts are treated lightly and deftly, although an undercurrent of seriousness runs through them; the last act is strong and dramatic, albeit its climax squares with the general tone and spirit of the earlier acts of the play.

So far as we are aware, the plot of *Countess Roudine* is original with the authors. It is true that nihilism forms a distant background to the story, and it is true that nihilism has been used by several dramatists in plays of Russian life; but in this work the nihilistic element is subordinate, and it is not accompanied by the customary attributes of mystery and horror.

*Countess Roudine* is a comedy of woman's wit and political intrigue. Its personages are reputable folk, who do much to dissipate the impression, produced by several dramatic works, that St. Petersburg society is entirely composed of shady women and venal men.

The plot is rather attenuated. The Countess Roudine, a widow, is engaged to marry Count Sagenoff, an ambitious diplomat. She is desirous to outshine a rival, Princess Bodanka, in serving the interests of government, and she takes a lively interest in her fiancé's plans for advancement. Sagenoff, eager to impress his value upon the authorities in order to improve his chances of securing a coveted ambassadorial post, undertakes to unmask a nihilist conspiracy of which he has got wind. His zeal is misconstrued; his name becomes associated with the conspirators, and it is therefore necessary that he shall simultaneously clear himself and expose the enemies of the government by a bold coup. He learns that Prince Moronoff, an impetuous young man, who is consumed with the desire to avenge the tyrannous banishment of his best friend, is in the plot, and that he possesses a written compact to which are affixed the signatures of the entire band.

Sagenoff aims to secure that incriminating paper. He induces Liana, the Countess Roudine, to assist him by worming herself into the confidence of the Prince. Liana, however, falls in love with the young man. Finding that her attachment is not reciprocated, she resolves at least to save Moronoff from the fate prepared for him by Sagenoff.

Sagenoff plans to have Moronoff arrested during a ball given by the Princess Bodanka. Liana is urged to secure the papers before the blow is struck in order to avoid a possible blunder. She discloses the truth to Moronoff and persuades him to give the compact and other tell-tale documents into her keeping. She bids him adieu. He is arrested.

Sagenoff joins Liana and accompanies her to her house. She has had no opportunity to burn or otherwise destroy the papers. Sagenoff demands them. She denies that she has them. He takes them by force. A copy of the compact is then made by him to send to the police, as evidence on which to hold the man whose arrest he has caused. But Sagenoff blunders. He leaves the original instead of the copy with Liana. He has discovered her attachment for Moronoff and he purposes making her send the information to the police in her own handwriting, as a punishment. While alone Liana finds that Sagenoff has made a *faux pas* and she proceeds to profit by it. She forges Sagenoff's signature to the original of the compact, and posts her servant opposite the window of her boudoir with instructions to send the document to the police if she gets a certain signal. Then she confronts Sagenoff (who is already a "suspect") and gives him his choice to destroy the incriminating papers in his possession belonging to Moronoff or to accompany Moronoff to Siberia. Sagenoff chooses the former. The Prince is released. Liana removes her engagement ring and bids Sagenoff adieu.

As we have said, the plot of this play is slender. The strong situation of the fourth act is led up to skilfully, however, and the climaxes of the preceding acts are artistic. The dialogue is smooth and polished. There is room for criticism in the absence of a dominant love interest, but it must be admitted that that weakness is cleverly concealed in the interest concentrated upon the facile intriguing of Liana in her contest with Sagenoff. It is regrettable, also, that the comedy element supplied by the character of a loquacious, gossiping old Baron was not developed. It is excellent, but there is not enough of it.

Madame Modjeska won a distinct triumph as Liana. She has rarely played a part that displayed her artistic accomplish-

ments to better advantage. All the arts of the comedienne, the dainty boy-play, the dramatic transitions for which she is noted grace this impersonation, and give the play a greater value than could be given it by any other actress of whom we have knowledge.

The quiet, delicate, yet significant manner in which she acted at climaxes of the first and second acts was only surpassed by the suggestion of hysteria which followed the arrest of Moronoff at the end of Act Three. In the last act she played with remarkable power, intensity and feeling, creating an absorbing interest in a long scene that would overtax the emotional capacity of a less gifted actress. The only improvement we can suggest in this superb impersonation is at the point where Liana forges Sagenoff's name. Here the "business," although vivid and artistic, was lengthened unduly. Otherwise, the characterization offers no opportunity for criticism.

Mr. Thalberg was handsome and earnest as Moronoff. Mr. Lane lacked distinction of manner as the diplomat, but he played the part forcibly and intelligently. Mr. Kyle made an excellent Varensky, suggesting the dispassionate man of the world. Mr. Carter was capital in the character "bit" of the Baron.

Miss Meek was an imposing Bodanka. Mrs. Beaumont Smith was arch and pretty as the Baroness. She sang a Russian ballad very charmingly in the third act, but the interpolation was hardly appropriate to the supposed occasion—a ball. Mr. Ciochetti and Miss Jones played two French servants acceptably.

The favorable reception of *Countess Roudine* caused Madame Modjeska to change her plans for this, the second and last week of her engagement, substituting the new play for her repertoire at every performance except on Saturday evening, when *Measure for Measure* will be repeated.

## Star. For Money.

Comedy in four acts, by Clay M. Greene and Augustus Thomas. Produced by Mr. J. A. Lane.

Winfield Farragut Gurney.....William H. Crane  
Dr. Newton Stow.....James Neill  
Norman Stewart.....T. D. Frawley  
Hilton Willard.....Adolph Jackson  
Mr. Redfern Bell.....George F. DeNere  
Otto Branning.....Henry Bergman  
Mr. Choate.....William Herbert  
Parker.....Harry Graham  
Valet.....J. C. Padgett  
Mrs. Rittinghouse-Webb.....Hattie Russell  
Beverly Lane.....Katharine Florence  
Winona Gurney.....Ann O'Neill  
Mrs. Redfern Bell.....Mrs. Augusta Foster  
Violet Bell.....Gladys Wallis

Clay M. Greene and Augustus Thomas have taken the measure of William H. Crane, and they have made to order for him a play that fits him. They call it *For Money*, but as Mr. Crane said in a speech before the curtain on Tuesday night, it was made not only for money, but to please the public—which means, when we come to think of it away from the glare of the footlights, about the same thing.

We are glad to write that *For Money* has achieved its object. The plausible personality of Mr. Crane pervades it to such an extent that its prosperity should be perennial—or, at least, until every theatregoer has seen it more than once.

*For Money* is a comic play in four acts that tells a story of to-day in this city. Winfield Farragut Gurney (Mr. Crane) is the colonel of the Ninety-first Regiment, N. Y. S. N. Y., the commodore of the Fifth Avenue Yacht Club, and the president of the Electric Single Railroad Company. He has a daughter who has lovers, and he himself loves a widow. In order to find out whether it is love or lust that attracts to his daughter and to himself, he manipulates his affairs so that it appears that he is ruined.

Then it is that comic complications arise. He is at the Larchmont Yacht Club when he gets a telegram saying that a railroad strike that he had engineered, thinking he could control it, has got beyond his control, and that a general tie-up and, in fact, a riot is about to occur. In a sweat of trepidation—for beneath his regalia he is a coward—he leaves for town.

The riot becomes an actuality, and Gurney hears through the windows of his house on Fifth Avenue the yells of the mob. It is bad enough behind closed doors, but when he is ordered out at the head of his regiment to quell the mob his dismay is dire. Chided by the widow, however, he draws his sword and rushes forth, and proves, as many another man has proven, that fear of war lies frequently only in the anticipation.

Gurney returns in the last act covered with glory to find that his *ruse* has been successful; the widow loves him, and the unselfish lover has turned up for his daughter.

That is the plot. The authors have seized their opportunities effectively. They have, first of all, kept Gurney almost continually upon the stage, and he is never silent nor motionless. He is an example of the modern man of affairs who has something that calls for his instant decision at every moment. Now it is a business contract, now a draft; again it is a regimental call, and then it is an international yacht-race challenge. Although a colonel, Gurney is afraid of fight, although a commodore, he is afraid of the water, but above all is his love for the widow—he would prefer to march single handed upon a phalanx than to manifest his true feeling to her. In the true *faux pas* fashion, the widow eventually pops the question herself.

The other characters than Gurney are of subsidiary interest, but they are reasonable, with the exception of a butler, who wears brown garters, and who prefixes his announcements with "permit me," and several of them are types.

*For Money*, as is usually the case with plays on their first night, needs to be pruned. The first two acts are verbose, but it must be confessed that the second act came near to being dull. For the rest, Messrs. Greene and Thomas are credited with having turned out sentences, three or four of which are very funny, with having signed against few possibilities in real life, and with having

originated a pair of comic lovers that are not obnoxious.

The entire cast was acceptable. T. D. Frawley, as a deaf young man, Henry Bergman, as a wild-eyed inventor, and Gladys Wallis, as a pretty girl in love, made especial hits.

The scenery, improvements and schemes of color and effect were designed by Ernest Albert. They were effective.

Messrs. Thomas, Greene, Albert and Crane were called before the curtain after the third act, and the latter made a speech that was applauded from all parts of the house.

## Italy's.—The Cabinet Minister.

Comedy in four acts, by R. W. Fenn. Produced by Mr. H. T. The Earl of Drumdurris.

George Lessor.....James Lewis  
Rt. Hon. Sir Julian Twombly, M. P.....Tyrone Power  
Brooke Twombly.....Hobart Bosworth  
Macphail.....Sidney Herbert  
Mr. Joseph Lebonon.....John Drew  
Valentine White.....Mrs. G. H. Gilbert  
Dowager Countess of Drumdurris.....Leta Wolstan  
Lady Euphemia Vibart.....Percy Haswell  
Countess of Drumdurris.....Adelaide Prince  
Lady Twombly.....Isabel Irving  
Imogen.....May Selvie  
Lady McPhail.....Edith Crane  
Hon. Mrs. Gavinstre.....Louise Sylvester  
Anacle.....

There is not a character in *The Cabinet Minister* that is not clearly conceived and carried out. They represent types resolute and recognizable.

There is the woman who married above her station for money, and who, because she does not know the limits and limitations of money, gets herself into a pecuniary pickle. She is acted by Adelaide Prince with ease, dignity, and taste, but without the indefatigable vivacity and comic coquetry that characterizes the comedy of Ada Rehan.

There is the venerable baronet, who is an M. P. by force of circumstances rather than of brains, and who, in this case, prefers to play with a pipe rather than with parliamentary proceedings. He is acted with the sportive zest and piquet concern that is peculiar to James Lewis.

There is the killed Scotchman, dense, canny, dull, heavy, without imagination or fancy. He is acted by Hobart Bosworth, who has evidently made a profound study of the part, and who succeeds in showing the few merits and the many defects of the type.

There is the aristocratic son of an aristocrat, who is good tempered and good looking, and who is *blasé* because he is bored. He is acted by Tyrone Power with tact and integrity.

There is the vulgar money-lender and his sister, a dress-maker, who want to be in society but who cannot become of it because they are undeniably vulgar. Sidney Herbert as the former is too boisterous, and Edith Crane as the latter shows that she is worthy of important parts. She understands and expresses many phases of emotion, and her demeanor and face are alike charming.

There is the young married couple, whose interests are bounded by the baby. A cough from the infant spoils their day, and, as the father intends the boy for the army, and the mother intends it for politics, their domestic felicity is nearly shattered. George Lessor, as the father, is sufficiently anxious, and Percy Haswell, as the mother, is pert and pretty.

There is the man who ought to stay at home and lead cottons, but who prefers to wander about the world and have hair-breadth escapes. He is acted by John Drew, with the blending of quizz and candidness that Mr. Drew has brought to other parts, but never more appropriately.

And lastly, there is Imogen, the girl (played by Isabel Irving) the lover has left behind him. She was a romping girl with yellow curls, and she played top and marbles with him, and, being a man, he is indignant to find her, on his return, metamorphosed from a madcap into a maiden.

Quite the most delightful and pretty scene we have witnessed this season is when Imogen is being taunted and goaded by her lover by the assertion that she is no longer her old self and she has thrown away the top and marbles. Rushing forth, she returns with a toy trunk. She opens it and lo! from it she takes all the treasured trinkets—the top and the marbles. Loosening her hair she sits on the floor and plays marbles with such enthusiasm that the lover joins in, and they are children once more.

With the exception of these two young people, the characters are exaggerated. They must be rated therefore as caricatures.

The dialogue is smooth and direct. As much cannot be said of the construction, which is so loose that it can be seen through. The time-honored device of eaves dropping has been employed, and the entrances and exits are as many as in the French classic drama.

*The Cabinet Minister* is a mere puppet-show and as such, it is a success, but as a play it webbles and drivels. Mr. Pinero is an expert playwright, and when he takes aim he hits the mark. In *The Cabinet Minister*, though, he does not seem to have taken aim at any discernible target—not even at glass balls thrown in the air.

The piece has failed to please or to draw, and it will not be given the two weeks' run originally allowed to it. The last performance was given last night. To-night Nancy and Company will be revived for a brief term, with Ada Rehan once more in the cast.

## Metropolitan.—Don Giovanni.

Donna Elvira.....Emma Albani  
Donna Anna.....Edith Lehman  
Zerlina.....Marie Van Zandt  
Don Giovanni.....M. Lassalle  
Don Ottavio.....Paul Kalisch  
Masetto.....Sig. Corbione  
Il Commendatore.....Sig. Sabatini  
Leporello.....Edouard Reszke

A large and jubilant audience testified its cordial approval of the opera and its singing on Monday night at the Metropolitan when Mozart's *Don Giovanni* was presented for the first time by the Abbey and Grau company.

It would be difficult to bring together a more commendable cast of singers than was

heard on this occasion. The sprightly and charming music was done entire justice.

Lassalle has a remarkably clear and sonorous baritone voice, and his physique and acting satisfy the most vivid ideas of the romantic Don Giovanni.

Lehman was in splendid voice, and again and again was applauded vigorously.

Albani was a capital Donna Elvira, and the piquante personality and pretty voice of Marie Van Zandt found a suitable role in Zerlina.

Edouard de Reszke was somewhat ponderous as Leporello, but his powerful voice was heard, as usual, with great delight.

Paul Kalisch was rather feeble, both vocally and histrionically, as Don Ottavio.

## Lyceum.—Squire Kate.

Faustical drama in four acts, by Robert Buchanan. Produced by Mr. J. A. Lane.

Katherine Thorpe.....Georgia Cayvan  
Hetty Thorpe.....Effie Shannon  
Amanda Jane Thistle-down.....Mrs. Charles Walcott  
Geoffrey Doone.....Herbert Keiley  
Gaffer Kingsley.....William I. Le Moyne  
George Heathcote.....Edward J. Ratcliffe  
Jasper Arundel.....Charles Walcott  
Mr. Nash.....Augustus Cook  
Lord Silverstake.....Fritz Williams  
Jack Dutton.....Charles Harbury  
Jasper.....Eugene Ormonde

Mr. Buchanan is gifted with industry rather than with dramatic ability. He writes and adapts plays with the utmost rapidity, and after every failure—for Mr. Buchanan's plays have a tendency to fail—he bobs up serenely with another sleeveful.

As a poet he has attained some celebrity. A few of his verses are pretty, if not profound, but the majority of his poetic and literary products have been labeled trash by the least severe critics, and whistled down the wind by the intelligent public. But if Mr. Buchanan's literary work is sometimes silly and nearly always cheap, his plays are even less deserving of commendation. Without the slightest apparent knowledge of stagecraft he blunders along in the stupidest manner, showing not the slightest improvement and profiting naught by his mistakes.

On witnessing *Squire Kate*, produced last evening at the Lyceum Theatre, we are more than ever convinced that Mr. Buchanan's honorable aspirations in the direction of the stage are hopeless. We do not know if the original, D'Artois and Pagat's *La Fermière*, was a good play, but if it possessed merit of a superior order it has been carefully and completely extracted by Mr. Buchanan in the transplanting process. He has shown little sympathy and less art in his treatment of the subject. At times his dialogue is decidedly puerile, and as a rule his comedy is ghastly. His effort to introduce a rudely poetic element in the character of an English shepherd, who utters monstrous bathos with a sublime self-assurance and a fine Irish dialect, is positively nauseating. What strength the theme has is greatly impaired by the slovenly, clumsy fashion in which it is handled.

*Squire Kate* is a young Sussex woman who manages a farm, with the aid of her overseer, who loves her. She has a young sister, who loves and is loved by George Heathcote (nearly all of the names given his characters by this playwright are of the good old domestic drama order) who in turn has won the silent devotion of Kate. George has a rascally, miserly old stepfather, Gaffer Kingsley, who, when Kate calls her unexpectedly to £10,000, endeavors to bring about a union between her and his stepson. A variegated assortment of fortune-hunters tackle Kate, who, through the scheming of Gaffer, is made to believe that George wishes to marry her. She has a rude awakening from this dream, however, when she learns that sister Hetty and George have become engaged. She waxes wroth on this, and denounces Hetty, George, and the world in general in unmeasured terms. Gaffer, thinking that only Hetty stands in the way of George's making a wealthy alliance, decides to "remove" her, and gives her a dose of belladonna in a cup of milk. Hetty is thought to be dying. Kate sacrifices her hope of being happy with George. Hetty recovers opportunely. And marriage bells are heard tinkling in the near future.

Mr. Buchanan's comedy is artificial and forced, as we have said. His vowels are replicas of Shakespeare's William and Audrey, only not so amusing, his tax-gatherer and his veterinary surgeon have a peculiarly heavy, British flavor. His miser is overdrawn. His shepherd is a bore. His heroine is not overweighted with what Vankees call gumption. It is all unreal and uninteresting. We shrewdly suspect that *La Fermière* had more nature and more art in it, and that both qualities were distorted by Mr. Buchanan's singular lack of the sense of harmony and proportion when they were not hidden beneath his shiny varnish and veneer.

*Squire Kate* is not a companion play to *The Master of Woolbarrow*, for Mr. Jerome's work is clever in construction, sweet in sentiment, and true in feeling.

Miss Cayvan was seen, however, to striking advantage as Kate. She was honest, tender, and self-reliant, and her outburst of passionate, rebellious and poignant disappointment at the close of the second act was a fine effort that aroused the audience to an unwonted pitch of enthusiasm—unwonted in a Lyceum audience, we mean.

Effie Shannon was winsome and charming as Hetty. Mrs. Walcott provoked mirth as the rural servant Amanda.

Mr. Keiley is not at his best when he cannot be a young clergyman or a carpet knight. The dialect and the rough kindness of Geoffrey sat ill on him, although he strove to seem at ease.

Mr. Le Moyne contributed a new and vivid impersonation as Gaffer, the miser. His make-up strikingly resembled the picture of that famous hoarder of brass and silver, Daniel Dancer. It was not Mr. Le Moyne's fault that the part was melodramatic and overdrawn. He played it for all it was worth and for that reason Mr. Buchanan's marvellous treatment was the more conspicuous.



Mr. Ratchiff was a manly and ardent young lover. Mr. Walcott was the English shepherd with the Irish accent. Mr. Cook struggled bravely to give humor to the character of Nash, the rates and taxes man, and, of course, failed. Incontinently, since there is no humor in it. Mr. Williams likewise was handicapped in the part of the enervated young lord. Mr. Ormonde was amusing as the besetted Jabez.

The first scene—the farm kitchen—reflected credit on that promising young artist, Reginald Morgan. The hay field and sheepfold were pretty pictures.

In the play there was a variety of dialects used. One of them might be indigenous to Sussex—which one it would be difficult to say.

The piece ran smoothly. Careful preparation was indicated throughout the performance. If quite Kate fails to enjoy a long career it will be through no neglect of the management or of the actors.

#### People's.—The Louisianian.

Robert Mantell and his company gave, on Monday night, at the People's Theatre, their first representation in this city of a new play, by Edward M. Alfriend, entitled *The Louisianian*, which had a very promising trial performance at a Madison Square Theatre author's matinee last May.

The *Louisianian* savors largely of French construction and habits of thought, and has its chief current of dramatic force in the ever-present *desalliance d'ancien*, without which the French dramatist seems to regard human life as insipid. All the dramatic motive springs from a tigress-like Parisian adventuress named Belluc, who has been a party to a *liaison* with St. Armande, and who means to hold him fast in her clutches, and uses a false certificate of marriage as a means to prevent the marriage of St. Armande to a pure young girl. It is the purpose of St. Armande to defeat the adventuress's designs and his manner of doing so, and his eventual success, is the story of the play.

The dual scene in the third act, was finely rendered, and the suicide of Countess Belluc at the end of the fourth act was a striking tableau.

The play is romantic, picturesque, and progressive in interest. Robert Mantell played St. Armande with a studied dignity and haughty politeness that did much to stir the passionate possibilities of the role, which is excitingly full of changeable crisis and emotional circumstance, still it was an admirable and artistic portrayal.

Allied Bruns played General St. Armande as a stately gentleman of the old school.

Verner Clarges showed the skill of his long experience in the part of Governor Clarborne. The Captain Howard of Nathaniel Hartwig was stiff and unpleasing.

Two characters, the Marguise and Marguise de Garcon, were respectively represented very cleverly and humorously by George F. Burd and Charlotte Malcolm, but it is quite impossible to divine what connection with the play those excellent characters have—except, perhaps, to stir the French sentiment that it is a good thing for married women to flirt.

Charlotte Holmes played the role of the adroit actress, but failed to infuse the spirit of daring implied in the part. She was, however, dramatic in her suicide.

The quiet part of Ruth Chamberne was modestly acted by Jessie D. Bashley. The rest of the cast were conscientious, but mediocre.

The *Louisianian* was preceded by a one-act piece called *A Lesson in Acting*, and written by Nugent Robinson and John Ernest McCann. It is an infringement on Clyde Fitch's *Frederic Lemaitre*, but it lacks both the faintness of dialogue and the archness of sentiment of Fitch's play.

#### Casino, Naxon.

In view of the fact that strong counter attractions were on view nearby, it was a happy thought for the management of the Casino on Tuesday night of last week, to give a sumptuous revival of such a popular and successful opera as *Gen's Naxon*. It is nearly six years ago that Naxon was first heard at this house, and then such capable artists as Sadie Martinot, Pauline Hall, and Francis Wilson were in the piece, and largely helped to make it popular.

In the present production the principal roles are in competent hands, and the cast compares quite favorably with their predecessors. One or two new songs have been introduced, and some changes made in the business. Considered altogether, the performance is even and satisfying, and the chorus, as usual at this theatre, is ample, comely, and well drilled.

Marie Tenpest as Naxon looked most charming, and was in capital voice on Tuesday evening. She received as did nearly all of the principals, many recalls and hearty applause. Drew Donaldson as Naxon sang very acceptably, and Ferdinand Shurtz made a good Marguise D'Aubigne, although his portrayal of the part was marred by feigning pronunciation which at times bordered on the ridiculous.

The comedy characters were well played by Edwin Stevens, Max Fignian, and Fred Solomon.

The scenic effects were bright, new, and in keeping with those seen in the first production of the opera. The houses have been large.

#### Jacobs.—The Ivy Leaf.

W. H. Powers' company presented *The Ivy Leaf* as this week's attraction at this house. Of an attraction which has been presented in this city so often it is not necessary to say much. It is of the character that is popular with an East Side audience. Sensation and realism are dominant characteristics, but notwithstanding this the story is pleasant to tell, and the love interest is of the genuine Irish sort. Smith O'Brien as Colley Kerrigan, and Nellie Strickland as Mary

O'Brien played the principal roles, and were more than acceptable.

The remainder of the company were competent, and if all were not artistic, they were, at least, entertaining.

#### Nilla's.—Evangeline.

Evangeline comes around once a year, and we all go down and see it as we did years ago, when gray beards were Johnnies, and Johnnies were at kindergarten.

Time flies, but Evangeline remains as pretty and lively as ever. No gray hairs for her head!

The old gags and business went with as much gusto as ever.

Hilda Thomas was a gallant and shapely Gabriel. James S. Maist appeared as the lone fisherman, just as though he hadn't appeared in the same character well, we won't say for how many years.

George Schiller was comic as Le Blanc. The rest of the cast was clever. The scenery was handsome and the chorus well drilled.

#### Grand.—Natural Gas.

Although it was a stormy night, a large audience assembled at the Grand on Monday evening and, by the frequent applause it accorded to the performers, *Natural Gas* has evidently a strong hold on the appreciation of our West Side theatregoers.

The two comical comedians, Donnelly and Girard, possess certain powers of attraction that the many seem greatly to enjoy, and as the many were largely represented in the audience on Monday night, the few that were *unrepresented*, were apparently so very few, that they did not count for much, and their silent protest against such broad farce comedy, horse-play and circus antics counted as naught.

#### Tony Pastor's.—Variety.

A strong variety bill at Tony Pastor's drew a large audience to that house on Monday night. Among the many features of the entertainment we may mention Edwin French, in a number of new comic songs; also Shedman's band of trained dogs. The feats of these trained dogs are truly marvellous.

The imitable Tony himself appeared and received a warm welcome from his many admirers. Lydia Yeamans, the popular soprano, was recalled many times and is one of the most potent features of the performance. Everybody's favorite, Maggie Cline, contributed her share as usual to the general excellence of the entertainment.

#### Windsor.—Twelve Temptations.

The favorite spectacular piece of the Twelve Temptations, as adapted for modern taste by the facile pen of Charles H. Vale, began a week's engagement at the Windsor on Monday.

The palace interior, by H. L. Reid, was a very effective setting in the third act, and the glittering kaleidoscope show won constant applause from a well-filled house.

#### Kader and Rial's.—Variety.

The management of this house still continues to provide its usually good variety bill, and large audiences are nightly assembled.

Joan de Arc proves untiringly popular, and is now in its third week. The Tyrolean Quartet is well worth hearing, and Kate Harvey is always enthusiastically applauded and frequently recalled. Many capable vaudeville artists are embraced in the bill, and all goes merrily.

Carmenetta will return on January 25, and her re-appearance is looked forward to with much pleasure.

#### At Other Houses.

The City Directory continues to show at the Brou that a piece can have neither rhyme nor reason, and yet make laughter and money.

Francis Wilson, in the guise of the Lion Tamer, is playing to large and delighted audiences at the Broadway.

Blue Jeans still refuses to wear out at the Fourteenth Street.

The Junior Partner, with Messrs. Henley and Wells, in place of Messrs. Ratchiff and Sternroed, shows no signs of leaving Herrmann's.

The Last of the Hogans at Harrigan's is one of the successes of the season. The piece is funny and the music charming.

At Proctor's *The Lost Paradise* has not yet been found. The able company is doing its best night.

Miss Helvett may be said to be a braided attraction.

This is the last week of Yonson at the Park. Gus Heege has originated a distinct character in the piece, and he is worth seeing.

#### MARTIN W. HANLEY.

We wonder if a paragraph is ever written about Martin W. Hanley in which he is not referred to as "the genial." It is this quality of mind that overlaps all others in him. He has a big, kind heart, and it is that he ever tries to elude anyone that is after him for favors, it is only because he knows that he can't refuse them, if asked, and that even a Hanley must draw the line in good deeds somewhere.

Mr. Hanley is forty-nine years old. He is an Irishman, and has all the good and none of the bad traits of that race. His ability is equal to his *geniality*. As the manager of Harrigan's Theatre, he is acquainted with every detail of his business. He knows just how many dollars there are in bank and just how many stamps there are in his cashier's desk. He is honest to a penny, and generous by instinct.

As a boy Mr. Hanley was fond of the theatre. His experience with it began when he became a squire in the old Bowery Theatre. This was in 1855. He was picked out as a smart young man, and he was engaged to do the act in the *Black Panther* piece. He soon became a popular actor, and he was

from that time he has been associated with the business department of the theatre.

He is known to the theatregoing public, however, as being, and as having been, for many years, manager for Edward Harrigan. He was with the author-actor in the days of Harrigan and Hart in the Mulligan series of farces, and he has been with Mr. Harrigan ever since—the two working in their respective ways, side by side, with the splendid results now represented in a concrete way by the beautiful and convenient theatre that stands on Thirty-fifth Street and is called Harrigan's.

#### SPLENDID WORK FOR THE FAIR.

The arrangements for the Actors Fund Fair are progressing finely. Each day things come to pass that show clearly that the interest of the theatrical profession is wide and favorable. That the Fair will be a great success is assured.

The proprietors of the new and magnificent hotel, the Holland, at the corner of Fifth Avenue and Thirtieth Street, have sent the following letter to A. B. De Frece, director general of the Fair:

NEW YORK, Jan. 17, 1912.  
DEAR SIR:—Understanding that the Fair Committee and yourself intend to hold a High Tea reception within the next two weeks, and availing of the deep sympathy we have in your proposed worthy undertaking, we hereby tender to you for the reception our King Charles Room, and will entertain your guests in a manner worthy of them. We would suggest Monday afternoon, Jan. 22, at three o'clock, as a very appropriate time, and trust that you will accept our invitation, which is cordially extended with our compliments.  
Yours very truly,

H. M. KINSLEY AND REIMANN.

The offer was accepted with thanks by the Fair Committee. To-day (Tuesday) this invitation will be sent out.

The Actors' Fund Fair Committee requests the pleasure of your company at a tea and reception at the Holland House (King Charles Room) on Monday afternoon, Jan. 22, at three o'clock.  
A. M. PALMER, FRANK W. SANGER,  
DANIEL FROHMAN, CHARLES W. THOMAS,  
A. B. DE FRECE.

Letters endorsing the Fair, and offering to help, have been received from Mrs. E. L. Thropp, Mrs. Edward K. Mawson, Alice Haines, Harwood, Annie Haines, Sidney Haven, Adelle Clarke, Marie Heforde, Emma R. Hooker, Lansing Rowan, Marie Carlyle, Ray Briscoe, and Gabrielle Du Sauld, and many others.

The honorary committee now numbers more than three hundred persons. Here are some of them: Rev. George H. Houghton, Hon. and Mrs. James G. Blaine, General and Mrs. Horace Porter, General Daniel E. Sickles, Mr. and Mrs. John Jacob Astor, Judge and Mrs. Roger A. Pryor, Mr. and Mrs. Hicks Lord, Mr. and Mrs. Austin Corbin, Col. and Mrs. John A. Cockerill, Mr. and Mrs. Henry Clews, Mr. and Mrs. Joseph Howard Jr., ex-President and Mrs. Grover Cleveland, Mr. and Mrs. Ballard Smith, Edwin Booth Hon. and Mrs. Chauncey M. Depew, Hon. and Mrs. Benjamin Wood, Morris Phillips, Mr. and Mrs. Edmund C. Stanton, Mr. and Mrs. Anton Seidl, Mr. and Mrs. Calvin S. Price, General Edmund Clarke, Mr. and Mrs. W. J. Arkell, Mme. de Barrios, James Gordon Bennett, General and Mrs. Daniel Butterfield, Mr. and Mrs. Howard Carroll, Governor and Mrs. Roswell P. Flower, Mr. and Mrs. Walter Damrosch, Hon. Hugh J. Grant, Mr. and Mrs. Patrick Sarsfield Gilmore, Mr. and Mrs. Richard Watson Gilder, M. Delancey Kane, Colonel and Mrs. Robert J. Ingersoll, Mr. and Mrs. Samuel Slocum, Mr. and Mrs. John H. Starn, Mr. and Mrs. C. J. Tiffany, Mr. and Mrs. Stamford White, Mr. and Mrs. August Belmont, Mr. and Mrs. Bayard Cutting, Mr. and Mrs. Cornelius Vanderbilt, Hon. and Mrs. Abram S. Hewitt, Mr. and Mrs. Henry B. Hyde, Mr. and Mrs. Eastman Johnson, Mr. and Mrs. Herman Oelrichs, Mr. and Mrs. George H. Peabody, Mr. and Mrs. Horace Russell, Mr. and Mrs. Theodore Havemyer, Mr. and Mrs. Frank Leslie-Wilde, and Mr. and Mrs. Edward A. Lathrop.

A weekly paper will be published in the interests of the Fair from the rooms of the Actors Fund. It will be called *Fair Topics*, and its first issue will appear in February. In all there will be twelve numbers. All news of and donations to the Fair will be published in *Fair Topics*. It will be distributed at the principal theatres. The expenses for running the paper will be defrayed by Abbey Schofield, and Grant J. Welley Roemer, Edwin S. Knowles, Rudolph Aronson, William S. Morton, A. M. Palmer, C. W. Thomas, Frank W. Sanger, Daniel Frohman, and Tony Pastor.

#### A NEW SCENIC STUDIO.

A very strong scenic-painting co-partnership has been formed in Chicago by Albert Grover and Burridge, Ernest Albert, who came to this city last week to superintend the scenic department of W. H. Crane's *For Money* production, was seen by a *Mirror* reporter before he returned to Chicago, on Monday.

"I think we shall fill a want," said the debonair Mr. Albert. "Mr. Grover is a great artist in the theatrical world. But he is a celebrated figure painter. For many years he was professor of the Art Institute in Chicago. He is likely to take the place left vacant by the late Matt Morgan. Mr. Burridge is well known for his ability as a painter of landscapes and exteriors."

At this point Mr. Albert hesitated. Respecting his modesty, the reporter used the opportunity to say that Mr. Albert enjoys a reputation as to none for interiors, decorative and spectacular work, and drop-curtains.

While now perfecting arrangements to conduct a great scenic studio, continued Mr. Albert, after wishing as the interruption, in which not only an amount of work can be done simultaneously, but where we shall be doing a novelty in having open space for the building as large as two open stage sets, and as large as two open stage sets.

their scenes set, hung, and lighted. Companies can rehearse in the scenes they are going to use, and managers can have desired alterations made on the spot."

For Money is an example of the elaborate detail of the work produced by the new firm, the success of Albert Grover and Burridge in their new departure is a foregone conclusion.

#### THE MANAGERS' ASSOCIATION.

Owing to the presence of other matters on our space this week, we are obliged to omit several interesting communications on the subject of the proposed National Association of Theatre Managers from this issue. They will appear next week. Meantime, we are glad to say that the idea is steadily gaining in favor and that the present agitation is likely to bear fruit.

#### SAM JACK'S CHICAGO VENTURE.

Sam T. Jack, known throughout the country as the manager of several prosperous vaudeville attractions, has assumed the management of the Madison Street Opera House, in Chicago, and has already made several changes that promise to largely increase the popularity of the house. The patronage has grown in a marked degree, and a business atmosphere, characteristic of the new management, pervades the theatre.

New scenery has been added, and the lozenges have been renovated and retanned. Mirrors and artistic draperies are disposed in such a manner as to impart a cheerful appearance to the interior and the business offices are furnished comfortably and in the newest style.

M. F. O'Neil has been retained as press agent, and is proceeding with a comfortable "press room." The retiring rooms are the easiest in the city, and elegantly carpeted and appointed. The Croile Barlesque company, one of Manager Jack's attractions, closed a successful three weeks' engagement on Sunday, Jan. 17, and are followed by Lilly Clay company. There have been no changes made in the business staff of the house.

#### OBITUARY.

On Thursday, Jan. 14, George S. Knight died at the home of his mother, Mrs. Rebecca Sloan, in Philadelphia. Four years ago Mr. Knight was one of the most popular comedians on the stage, and in German dialect parts was unexcelled. He was born in Philadelphia, and commenced his theatrical life as a German dialect variety actor. His first appearance as a star was at Wood's Museum, in this city, in a play called *Karl*. He then ventured for a second time with Otto, in which his wife, Sophie Worrell, also acted. His success in this play was so great that he secured a play from Bronson Howard, Baron Rudolph, which was of a higher order than the plays hitherto attempted by him. In it he did some superb character acting. He traveled extensively with Baron Rudolph, and was in San Francisco when his health gave way. Mr. Knight was the best of German comedians, and had many warm personal friends in the profession. During his long illness he was tenderly cared for by his wife.

Gaspard Maeder, the scenic artist, died on Monday, in this city, of chronic catarrh of the stomach. He was the son of a well-known orchestra leader, and his mother was Clara Fisher, an actress, of considerable note. His wife was a daughter of the celebrated actress, Mrs. Farren, and his brother Frederick, who died recently, had achieved success as a playwright. Mr. Maeder had a long experience as a scenic artist, gaining prominent notice by his work in Philadelphia at the time of the Centennial celebration where he was employed, as well as at the Arch Street Theatre. He also did work for Henry Abbey during his first managerial experience in New York and relations with Henry E. Hoyt at the Grand Opera House. When the Metropolitan Opera House was begun Mr. Maeder and the late Charles Fox were associated in preparing the scenery. Of late years he was associated with Mr. Schofield, having Niblo's Garden as a headquarters. His personality was agreeable and he had many friends, who deeply regret his loss.

Mrs. Marion Williams, who died recently at Norwich, Conn., of consumption, was at one time called the handsomest woman on the stage. She was known as Marion Ward, the Fair-borne. She was formerly the wife of Tony Williams, at present with Frank Daniels' company. Mrs. Williams was a woman of culture. She left \$50,000 to various charities of Norwich.

Manager P. W. Howe of the New Opera House, Westfield, Mass., died on the 14th inst., after an illness of two weeks. Mr. Howe was an obliging and genial man, and was popular with the public and the profession. His funeral was under the auspices of the local Masonic fraternity, of which he was a prominent member.

Alfred W. Porter has resigned a double position which he held. On the 14th inst., he resigned his position as Rochester, and on the 15th inst. as another, Mrs. Howard Russell.

The demand for seats and boxes for the McCaull benefit at the Casino on Thursday afternoon is very large. The subscriptions are coming in rapidly. An excellent programme has been arranged. It includes Horowitz, Mikado's Hungarian Band, Lillian Russell, Anne Meyers, Sylvia Gerish, Lou Fuller, Johnson, de Angelo, Attrill, Mary Paul, Lorraine, Maudie, Conville, Harry Macdonald, Lester, Beatty, and Little Walter Lane. The dancing orchestra, led by Randolph, will play the music, and the pit orchestra, led by Mr. Thompson, will play the accompaniment. The show will begin at 7:30 p.m.



# THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL  
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR

## ADVERTISEMENTS.

Three lines of single copy, 10 cents per line. Half-page, 15 cents. Full-page, 25 cents. One month, 75 cents. Three months, \$2.00. Six months, \$3.50. One year, \$6.00. In advance. Single copies, 5 cents. Foreign postage, 50 per cent. in advance.

## SUBSCRIPTIONS.

One year, \$6.00 in advance. Six months, \$3.50. Three months, \$2.00. Single copies, 5 cents. Foreign postage, 50 per cent. in advance.

The Dramatic Mirror is sold in London at 10s. 6d. per copy, 1s. 6d. per month. In Paris, at 10s. 6d. per copy, 1s. 6d. per month. In New York, at 10s. 6d. per copy, 1s. 6d. per month. In New York, at 10s. 6d. per copy, 1s. 6d. per month.

Readers should be made to know that the Mirror is not a newspaper, and is not to be read in the morning. It is a dramatic journal, and is to be read in the evening.

Editor and proprietor, Harrison Grey Fiske, 1432 Broadway, New York.

NEW YORK, - - JANUARY 23, 1892

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

BEJOU THEATRE—NEW CITY DIRECTOR, 815 E. M. BROADWAY THEATRE—THE LION TAMEL, 815 E. M. CASINO—NAXON, 815 E. M. GRAND OPERA HOUSE—NATURAL GAS, 815 E. M. HERKIMANN'S THEATRE—THE LION TAMEL, 815 E. M. HARRIGAN'S THEATRE—THE LION TAMEL, 815 E. M. JACOBI'S THEATRE—THE LION TAMEL, 815 E. M. KOSTER AND HALLS—VARIETY AND BURLESQUE. LEXCEL THEATRE—THE LION TAMEL, 815 E. M. PROCTOR'S—THE LION TAMEL, 815 E. M. PROCTOR'S—THE LION TAMEL, 815 E. M. PALMER'S THEATRE—THE LION TAMEL, 815 E. M. STAR THEATRE—THE LION TAMEL, 815 E. M. TONY PASTOR'S—VARIETY, 815 E. M. UNION SQUARE THEATRE—MODERNA, 815 E. M.

The Mirror Office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

## WHO WILL START IT?

It is quite evident that the people of this community desire a change in the law prohibiting the appearance of children on the stage. To a unit the press has condemned the arbitrary powers that it gives to a man like Mr. GERRY, who is a crank and a fanatic on the subject, and who has lately declared and demonstrated that he is unwilling and unfit to exercise any discretion in enforcing the law. He has proclaimed that it is the letter and not the spirit of the law that will regulate his attitude henceforth toward stage children.

It is useless to waste words on Mr. GERRY, who says gleefully that the more he and his Society are criticised the more the institution is advertised. Advertisement means an increase of cash subscriptions to the Society from the simple people that falsely construe Mr. GERRY's interference with the children of the profession as missionary work of a beneficent kind.

But the profession and the public, backed by the newspapers, can secure relief from Mr. GERRY's despotism without much trouble. Allying for the purpose, they can obtain a very necessary amendment to the present law that will express the will of the people and fit the exigencies of the situation.

Of course, the form of the amendment demands careful scrutiny and sober consideration. It must strengthen the humane purpose of the existing law and remove its objectionable and oppressive features. Probably a provision for the appointment of a permanent commission, empowered to permit and prohibit the public appearance of children would best meet all the requirements. That commission might properly be composed of three members; viz., the President of the Society for the Prevention of Cruelty to Children, the President of the Actors' Fund of America, and a prominent physician to be appointed by the Mayor of New York. The decisions of this commission would be peremptory and final.

We think that the plan suggested will meet the approval of the community and of the profession. The composition of the commission would assure a fair representation to the stage and to the S. P. C. C. Both the Actors' Fund and the Society are permanent institu-

tions, and there would be consequently no risk of vacancies in making their presiding officers respectively members of the commission. The physician would decide all questions as to the deleterious effects of the various performances on children of tender years. Hence, every phase of the subject would be covered by this arrangement.

The steps necessary to bring the matter to the attention of our law-makers at Albany are not appallingly difficult. It would be advisable for the managers of this city, and the officers of all the representative theatrical organizations—including the Actors' Fund, the Actors' Order of Friendship, the Five A's, the New York Lodge of Elks, the Twelfth Night Club, The Players, and the Theatrical Mechanics' Association—to meet and approve the form of amendment to be advocated. We do not doubt that ex-Judge DURENBERGER, who has had large experience in these matters, would volunteer to draft it properly. Then a mass meeting of the profession should be called at one of our large theatres, to ratify the action already taken, and pass suitable resolution petitioning the legislature to change the law. Committees should be appointed to secure the signatures of our leading citizens to a similar petition, and to visit Albany and guard the interests of the bill. Any one of several members of the legislature would gladly introduce and push it.

It is first of all requisite that one or more prominent managers of this city shall take the initiative in convening their brethren and the representatives of the kindred organizations named. Who will come forward and set the ball in motion?

## A SAD CASE.

WE will not go so far as to express our belief in the rumor that the *Musical Courier* is printed in dyed beer on flattened pretzels, but we are willing to admit that it is suffering from that pitiful form of paresis to which the weak-minded among the Wagnerites are curiously predisposed.

In the intervals when our unfortunate contemporary is not engaged in extravagantly loading the STEINWAY piano, it raves violently against the French and Italian opera season at the Metropolitan. The mere fact that the refined and wealthy public of this city can visit the Opera House and can actually enjoy the performances that are there given provokes the *Musical Courier* to a pitch of irrational rage that would be amusing, did it not indicate insanity in one of its most melancholy aspects. And no aspect of insanity excites amusement.

Our poor, demented contemporary abuses Mr. ADLEY and Mr. GRAU in terms that instantly suggest Roomingdale, while against the artists of the troupe is directed a foaming torrent of wild invective.

But the dementia of our unfortunate friend goes further still. Every journal that presumes to deny that WAGNER fills the whole universe of music, and that there is no room in it for any other composer, comes in for a volley of meaningless, ungovernable expressions of hatred. THE MIRROR has found reason to applaud several of the representations at the Metropolitan this season, and so the *Musical Courier* very naturally treats it to a special exhibition of the vagaries of its malady.

There would be little ground on which to base any hope of our contemporary's eventual recovery from its present attack, were it not for the industrious persistence with which it continues to beraise its generous benefactor, Mr. WILLIAM STEINWAY. That is an encouraging symptom, which shows that the *Musical Courier* is yet able to know a hawk from a handsaw when the wind is favorable to its diminished power of distinguishing different objects.

## EVEN PARIS REIOLTS.

AN enterprising young man in Paris has just been imprisoned for "outraging public decency" by presenting several nasty plays modelled after the productions at ANTOINE's Théâtre Libre. This young man called his establishment the Théâtre Réaliste. Its realism was too much even for the hardened French stomach and his ingenious plea that he was endeavoring to aid the cause of the new dramatic school did not save him from a fine and a sentence of fifteen months in prison.

And yet this emulous young Parisian was

worse than ANTOINE only in the degree of his offence. He metely went the original purveyor of the realistic French drama one better and showed the realists how disgusting their own theories are when they are put into comprehensive practice.

The logical development of the "new school" idea leads to jail—not to glory. The kid-glove faddists in this country who aspire to imitate ANTOINE—with a few dainty reservations—will do well to bear that fact in mind. If they succeed in starting the movement it may get beyond their control. It is easier to outrage public decency in New York than in Paris, and although we have not a Ninth Chamber of Correctional Police, we have a Tombs and an ANTHONY COMSTOCK.

## THE SOUTH.

BUSINESS down South began well last Autumn. The season in that section opened auspiciously, and during the months of September and October the principal attractions that traveled that way made money rapidly. The cotton crop was enormous, and the prospective returns from the vast yield of the soil were dazzling.

Unfortunately the crop was too large, and, instead of enriching the planter and dealers, it became a drug in the market. The staple on which the prosperity of the South largely depends dropped to an unprecedentedly low figure—six cents a pound—and the natural result has been a sudden depression that is felt throughout Dixie. During the past two months there has been an appreciable falling off in theatrical receipts. A few favorite companies have fared pretty well, but the majority have played to poor or to losing business.

A number of prudent managers have cancelled their dates in the South, owing to this radical change in the current of affairs. Expectation, built on the decidedly promising outlook of last Summer and the early Fall, has been thwarted by a contingency that no one then could foresee.

But it must not be supposed that Southern theatrical business is worse than the average business in New England and the Middle States. On the contrary, taking into consideration the boom that gladdened the Southern visitor during the greater part of the Autumn, our friends, the managers in that territory, have more cause for congratulating themselves than many of their Northern brethren.

## PERSONAL.

LEWIS.—Annie Lewis, the soubrette, may appear, next season, in a play by Mrs. Frances Hodgson Burnett.

HANLON.—There is no truth in the report that William Hanlon is to retire from the theatrical business.

COMSTOCK.—Nanette Comstock has joined The Lost Paradise company in Boston.

PALMER.—A. M. Palmer has engaged to contribute an article on the life and career of Charles Thorne to "Actors of the American Stage," the book of critical essays on actors, that will go to press in February.

CAHILL.—Marie Cahill, the pretty skirt dancer of the Helyett company, burst a blood vessel last week while practising at her home.

WOODRUFF.—Ada Woodruff, of the Amaranth, is engaged in writing a drama in collaboration with Nelson Wheatcroft.

BOUCICAULT.—Aubrey Boucicault and Amy Burby, of Stuart Robson's company, were married at the Leland Hotel, Chicago, on Jan. 21.

POPE.—Charles R. Pope is contributing a series of interesting sketches of travel to the Toronto Mail.

BURROUGHS.—Marie Burroughs has made a decided hit in San Francisco with her performance of Vashiti in Judah.

MARLBURY.—Elisabeth Marlbury, the representative of American and Foreign dramatists, has had engraved some vignettes of scenes from the various plays that she has "placed" in this country. They appear on her letter paper, and may be described as stunning.

ELLIS.—Charles T. Ellis' new play, Count Casper, is in rehearsal for its first-night at a New York theatre in April. The printing and lithographs are ready. Mr. Ellis' business manager, Archie Ellis, writes that money will not be spared to make the production of Count Casper a complete success.

TITTELL.—Mrs. M. E. Tittell writes to THE MIRROR to remark that her daughters' names are Essie and Minnie Tittell, not, as printed in our last issue, "Elsie and Minnie Tuthill." The fact remains that they are bright girls.

BERKELEY.—Louise Dickson Berkely, accompanied by her daughter, Olive Berkely, has returned from a very successful Southern lecturing tour.

LENNON.—Nestor Lennon is in London. He may play leading business in this country with Mrs. Bernard Beere.

SALVINI.—Alexander Salvini continues to win praise from the press of the country for his acting as Don Cesar de Bazan.

HALL.—Pauline Hall will produce a new opera at the Tremont, Boston, on June 25. She will appear in a boy's part.

SOLOMON.—Fred Solomon will join Pauline Hall's company as comedian and stage manager on May 10.

COLLINS.—Palmer Collins has declined an offer to play his old part of Humpy Logan. He has accepted a position as lecturer at Carnegie Music Hall.

KENDAL.—Mr. and Mrs. Kendal are playing in Brooklyn this week. To avoid the discomforts of crossing the bridge nightly, they are staying at the Hotel St. George in the City of Churches.

MLIN.—The ex-Reverend George C. Mlin has been acting in India. A blue satin souvenir programme, edged with glittering silver braid, has found its way to THE MIRROR from Calcutta. This programme commemorates Mr. Mlin's farewell appearance in India, the play being Byron's Our Boys. The patrons on this occasion were the Viceroy and the Marchioness of Lansdowne, the Maharajah Sir Harendra Kishor Singh, Bahadur, of Bettiah, and various other native potentates with equally delightful names.

MODJESKA.—Invitations to the Goethe Society's reception to Madame Modjeska at the Hotel Brunswick, next Friday afternoon, have been accepted by many of the principal literary and dramatic lights of the metropolis. There will be a large and brilliant assemblage. Madame Modjeska will read a paper prepared expressly for this occasion on the subject of Rosalind.

SHERIDAN.—Emma V. Sheridan has dramatized the well-known novel, "A Year," and Richard Mansfield has accepted it. He will give it a production at the Garden Theatre, the second week of his engagement there, which begins on Feb. 15. In the comedy Mr. Mansfield will play the part of Sir Tittelbat Titmouse, the clerk who suddenly acquires a title and a fortune.

HERNDON.—Agnes Herndon has received a letter from Secretary Ziegler, of the Scranton Lodge of Elks, announcing that she had been made an honorary member of that body. Miss Herndon will attest her appreciation of this honor by presenting the Scranton Lodge with a handsome portrait of herself.

ROBINSON.—Powhattan K. Robinson, who will play the leading role in the forthcoming Students' Club production at the Berkely Lyceum, is a young Southerner of marked dramatic ability.

BURNETT.—Mrs. Frances Hodgson Burnett's play, The Showman's Daughter, has not met with favor from the London critics, or the London public.

BERNARD.—Gus Bernard has been engaged to manage Ullie Akerstrom's tour for 1892-93. Miss Akerstrom's season has been very successful up to date.

EDWARDS.—A new portrait of the late Harry Edwards has been hung in the Players' Club.

FISHER.—The stage costumes and properties of the late Charles Fisher are offered at private sale by his widow.

HUTTON.—Laurence Hutton, the litterateur and the secretary of The Players, will go abroad next Summer to be absent a year. He will stay quite a time in London and Edinburgh, and will travel on the continent.

CLEMENT.—Laura Clement's letter to THE MIRROR, explaining the circumstances attending the termination of her first engagement in Miss Helyett, drew forth a personal response from the management that led to her re-engagement for the continuation of the run at the Standard.

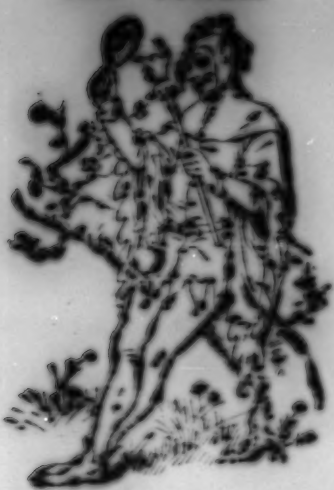
MANSFIELD.—"One Evening" is the title of a collection of songs composed by Richard Mansfield. In it are found "Asleep," words by William Winter, "I Doubt It," popularized by Minnie Maddern in In Spite of All, a national anthem; a travesty on a grand English opera of the present day, and several ballads. Mr. Mansfield's muse is often sweet and pathetic, and these songs are peculiarly adapted for the drawing-room. The collection also includes a children's valse, and an air written for the cello. The book is published in an attractive form by Novello, Ewer and Company, of this city and London.

MCDOWELL.—Eugene A. McDowell, brother of Melbourne McDowell, is ill in this city suffering from an attack of nervous prostration.

BELGARDE.—Adele Belgarde, of the Frederick Warde company, is suffering from injuries received inside on the train several days ago near Lake Charles, La. Some miscreant threw an iron bolt through the car window. The bolt struck Miss Belgarde on the head, and caused a painful wound.



## THE USHER.



Chatting with Colonel Ingersoll in a box at the Union Square, on the first night of *The Countess Roudine*, the conversation turned upon Russian political tyranny.

"The cruellest, the saddest word that human lips can form is the word 'Siberia,'" said the Colonel.

"How about the word 'hell'?" I asked.

"Oh, hell is 'busted'—Siberia is a reality!" he answered instantly.

The influenza epidemic is hurting business. Managers have a good many things against them this season.

Next Monday the women of the profession will meet at the new Holland House, corner of Fifth Avenue and Thirtieth Street, to hear all about the plans for the Actors' Fund Fair and assume their share in carrying them to a successful conclusion.

Invitations have been issued to more than three hundred actresses, and there will be a large attendance.

Incidentally the gathering will partake of a social character. The proprietors of the Holland have generously tendered the use of one of their beautiful drawing-rooms and offered to provide refreshments.

The proposal to amend the law against children appearing on the stage by providing for a permanent commission, composed of the presidents of the Actors' Fund and the S. P. C. C., and a physician appointed by the Mayor, "empowered to license and to prohibit in all cases, is practicable, feasible and unquestionably an improvement on the present arrangement.

To bring the matter before the legislative body at Albany in a sufficiently impressive manner, it is only necessary that our leading theatrical men shall take the initiative. Several New York managers tell me that they will willingly support such a movement. All that is necessary is for one of them to take the lead.

The simplest way to deal with Mr. Gerry is to get his legal powers restricted within reasonable limits. *The Mirror* has pointed out the way. It only remains for those most directly interested in securing the amendment to put their shoulders to the wheel.

Colonel Brown gives as one of the reasons for the many disasters of the present season that there are too many actors in the profession. Would it not be equally correct to say that there are too few actors in the profession?

The Theatre Managers' Association idea offers a satisfactory solution to many of the problems that now confront managers, both resident and traveling.

Of course, the Association would not be so important to the interests of managers in large cities as to those in the small towns, but it is gratifying to learn that the former will willingly lend their assistance and support to the organization, if it is effected.

To the one-night stands particularly the Association would prove a veritable boon. They are weak, and they need the strength which such an alliance would bring to them.

Many of the one-night stands have fallen into bad odor. General mismanagement and the temptation to overbook have reduced them to the condition of necessary evils, to be endured by traveling managers of the better class, but not to be encouraged.

No strong attraction will play the average one-night stand next season, except as a matter of convenience in filling in odd nights between week engagements. The shoal of third-rate companies will devastate them more completely than ever before.

Even the plan of organizing number two companies to play big successes in the night stands is falling into disfavor. In the present circumstances they mean a loss to their managers.

And yet the small towns might be made relatively as profitable as the large cities, and they might secure the best shows and combinations on the road, would they but remedy the abuses that have brought them into unenviable regard.

The Managers' Association project seems to offer the means of rehabilitating the small towns, and bringing prosperity to the theatre managers and to those that play with them.

Neither affirmation nor denial has been made by Ada Rehan concerning the rumors of her disagreement with Mr. Daly, and her alleged intention to withdraw from his company at the close of the present season.

Mr. Daly's representative strenuously asserts, however, that there is not the slightest foundation for the report.

Perhaps the most astonishing thing that has been spoken in this connection is the gossip that Miss Rehan is a full-blooded money partner with Mr. Daly in the management of Daly's Theatre. Whether or not

there is any basis for this *ad id* I am unable to say.

The ministers in Memphis are at their old game—abusing the theatre. And what is more, they are playing it in the same old way acknowledging that they have no personal knowledge of the subject, and relying on hearsay to support their ridiculous condemnations.

The hearsay quoted by one of these clerical denunciators is thoroughly characteristic. He cites Plato, Aristotle, Tacitus, Ovid, and other heathen gentlemen to prove that it is wicked for Christians to go to the play in the last decade of the nineteenth century.

Another bases his opposition on the gaudy and gory character of sundry three-sheet bills that have attracted his eye and convinced him that the theatre familiarizes innocent youth with fearful crimes and blunts the moral perceptions.

What arrant nonsense all this ministerial denunciation is, to be sure. Like everything else, the stage has its weak spots—its vulnerable points; but its clerical enemies never by any means detect them. How can they, where only intimate acquaintance with the stage reveals them.

We will not put these weapons into the hands of the foe, however. We will keep them to ourselves, and leave the gentlemen in chokers to follow the wrong scent.

## PROFESSIONALS' PHOTOGRAPHS.

*THE MIRROR* is making an extensive collection of photographs of members of the profession. It includes actors, actresses, traveling and theatre managers, agents, musical directors, and others intimately connected with the stage.

We shall be pleased to receive the portraits of all that will oblige us by sending them to this office. Recent, or favorite photographs are especially desired.

If the senders will enclose brief memoranda of their professional careers, from their debut to date, they will favor us still more.

These photographs will be suitably classified and carefully preserved. They are intended for *THE MIRROR*'s sole use.

## MINSTRELS IN CUBA.

McCabe and Young's Minstrels have been appearing to large houses at Matanzas, Cuba. They opened at that place on Dec. 31 for a two nights' engagement, but the business went so far ahead of expectations that they remained a week. One of the minstrels writes:

"We had a remarkably calm passage over from Tampa, Fla. No one was sick at all. We intend to play from here, Cardenas, Cienfuegos, and La Clara, and then open in Havana on Jan. 15, for two weeks. Our agent, E. L. Roy, the ever-faithful, reports great prospects from Havana, where he is now billing the show. John Brewer and Gordon Collins have made the hits of the season among the natives who can't understand or speak a word of English.

"We expect to sail for Old Mexico from Havana on Feb. 1. It seems awfully strange to be only a few hundred miles from the stars and stripes to meet with such changes in every respect. The verdict among the boys is that there is no place like America. Every small town on the island has a large theatre, and every theatre has an orchestra of fifty or more musicians. *The Mirror* is a welcome visitor every week.

## JACOB LITT'S BEST SEASON.

Manager Jacob Litt and Comedian Heege are delighted with the reception accorded to Von Vonson at the Park Theatre.

"We have played to the biggest business of the season at the Park," said Mr. Litt, "but that is not surprising to us, for we have been breaking records all through the West, and New York playgoers are no different in their likes and dislikes than others. Give the public a performance that is clean, and wholesome, and entertaining, and you will fill your house anywhere.

"Business in the Northwest continues good, and it looks now as if this would be my most successful season.

"The Ensign will be ready for Washington on Feb. 1. The scenery will be a great feature, and I think the play is destined to make a hit."

## THE GILMORE TOUR.

The great and only Patrick Sarsfield Gilmore and his admirable band are making extensive preparations for the quad-centennial year. Said Mr. Gilmore yesterday to a representative of *The Mirror*:

"I have given more than five hundred concerts during the past year, and have just returned from a four months' tour of the principal cities of the West. This being the great anniversary year, my tour will be conducted on a more elaborate scale than ever before. It is my desire to make a national feature of my band, and to get myself directly in touch with the patriotism of the country.

"My band will be enlarged to one hundred members, and will include the best artists to be found in this and other countries. I shall also carry with me sixteen operatic stars to appear in my concerts. We will travel over the country in a special train of nine cars, made up of four Pullman cars, two dining cars, two sleeping cars, and a baggage car. We shall live on the train. This will render travel a comparative luxury, and insures us against bad hotel accommodations wherever we may chance to be.

"A portable stage will be sent ahead of us to be set up in the houses in which we appear. This stage will be built up in a regular standing seat, and other arrangements to improve the acoustics of the auditorium in which it is used. It is being well equipped and costed, and will be a national and unique feature of the anniversary year.

"Last season my band numbered sixty-five pieces. At the National Exposition of St. Louis, where I have appeared every season for the past seven years, I explained to the directors my intention to enlarge my band to one hundred members, and that I would bring that number with me to St. Louis this season. This was something of a surprise to them, but after I had explained my plans, and the many attending advantages thereto they readily acceded to my terms. In each of the other cities in which I appeared last season, I informed the public of my intention to return this season with my full band of one hundred members. I also informed them that as the enterprise was a costly one it would be necessary for me to receive a certain guarantee before I could contract to visit their city. My proposition was received with universal favor and the matter of guarantees has been left with the local managers to arrange.

"I expect to open my season at Easter, with a short tour through New England, coming to the Madison Square Garden for my regular annual engagement about May 30. From there I shall go to Manhattan Beach on July 2, where I have appeared every season for the past fourteen years. I shall remain there until Sept. 6. After that date I shall begin my regular tour of the country as already stated.

"I neglected to mention," added Mr. Gilmore, "that I shall give a series of grand promenade concerts this month at the Twenty-second Regiment Armory in this city. And then there is the grand musical festival that I am to give at the Mechanics Institute Building, Boston, for three days, in commemoration of the twentieth anniversary of the great Boston Jubilee."

## TWO FATAL ACCIDENTS.

The City Burlesque company met with a serious railroad accident about two miles from Crawfordville, Ind., on the night of the 17th inst., while en route from Louisville to Chicago.

Madame Irma von Rokay, the dancer, was instantly killed. Those injured are as follows: Paul Allen, Tom Haley, William Morrison, Gus Rogers, Max Rogers, Harry Bryant, Tom Rooney, Harry Speck, Kirk Speck, William Everett, Tom Miaco, Fannie Everett, Olie Lewis, Ray Reynolds, Georgia Matthews, Stella Clifton, Ada Renzie, Nellie Hanley, Cora White, Mamie DeWolf, Madge Larmer and Helen Love.

The people in the vicinity of the wreck acted with kindness and promptness, and hotels and residences were turned into hospitals for the time being. A priest and sisters of mercy from a nearby church were unwearied in their efforts to help the injured.

The wreck was caused by a broken rail, and the cars rolled down an embankment sixty feet.

Tom Miaco, Tom Rooney, and Gus and Max Rogers, although badly hurt, made heroic efforts to help the others, and kept at work until all were taken from the wreck.

Madame Von Rokay was about thirty-five years old. She was a native of Bavaria.

Another sad accident occurred to the Andrews' Opera company while en route to Grand Forks, via the Northern Pacific Railroad. The wreck took place at Janesville, seven miles from Brainerd, Minn. Two persons were killed, Mrs. E. A. Andrews, wife of the proprietor, and her maid, Lillie Wallace. Seventeen were injured, including May Douglas, George Andrews, Letitia Fitch, Mrs. Barker, W. T. Frith, Bert Lincoln, G. E. Moody, Mrs. Al. Wakefield, C. W. Andrews, Jay S. Taylor, Mrs. Grace Hale, Nellie Ryan, Lee Hashawa, Etna Hurling, Mrs. T. Healer, F. T. Allen, Miss Florence Joy.

This accident was also caused by a broken rail. The sleeper ran two hundred and fifty feet on the ties and then turned over and was soon in a blaze.

## FAUNTLEROY STILL "IN IT."

Carl A. Haswin, manager of Little Lord Fauntleroy, paid a business visit to New York one day last week. To a *MIRROR* reporter he said:

"I am fortunate enough to be numbered among the survivors of the season. Have been out since the sixth of August and have had twenty-three weeks of excellent average business.

"It is true that Fauntleroy is no longer the craze it was, but the merits of the play continue to exert a strong and continued drawing interest. In short, Fauntleroy is now a legitimate standard attraction. I have a well-balanced company, and am always sure to delight and thoroughly satisfy an audience with this play.

"I shall continue the season well into the Spring, and if as successful as heretofore, I shall be well content.

Mayor Knott is with Al. G. Field's Minstrels. His home is at Greensburg, Pa. He informs *The Mirror* that the height of imbecility has at last been reached. This is it.

Last month an impostor, styling himself R. A. Graham, a member of Stetson's U. T. C. company, succeeded, by dint of prevarications of a stupendous nature, in convincing Mrs. Kibbie, who had been left at home, that he had the Mayor's authority to rent the Mayor's large Siberian dog, "Leo." He got "Leo." Then he cleared out. The Mayor has just heard of the kidnapping, and he writes to *The Mirror*: "I am indignant that a man should take advantage of my absence on tour and rent my dog. The villain has not sent one cent of the rent due. If the dog is not returned at once, the party who stole will be dealt with according to the full extent of the law." We have never before heard of renting dogs, but dog rent as well as horse rent should be paid some time, and the Mayor's ire is justifiable.

## GOSSIP OF THE TOWN.

MADAME SELLIE MARGUERITE, LINE OF MARGUERITE



Cline, as she is better known at present, occupies a prominent place as the most popular woman singer on the American variety stage. She first became famous through her peculiar rendering of a song called "Mary Ann Kehoe," and she still arouses the enthusiasm of the upper circles at Tony Pastor's by referring to the ballad as "the song which drove me into this business." Her latest achievement is in a melody, the refrain of which runs "Choke Him, Casey, Choke Him." Miss Cline is good looking and good-natured, and her popularity is not attributable so much to voice or execution as to that impalpable something that in an artist of higher pretensions would be called magnetism.

A play has been written by Mr. Ed. Bevington, the editor and proprietor of the Columbus, Ga., *Evening Ledger*. The play is based upon the discovery of America, and is called Christopher Columbus. It consists of a prologue and four acts, and touches upon every important incident in connection with that great event. The scenic effects are said to embody a series of powerful tableaux.

Mr. BALDWIN will play the Earl in Agnes Herndon's *La Belle Russe*. He was formerly with Madame Modjeska.

W. J. S. ANAN is reported to have improved somewhat since his removal to Bloomingdale. He seems contented and follows his physician's directions.

The Hanlon Brothers are to be congratulated on the fact that the present season of *Fantasma* is very prosperous—better, in fact, than anticipated. Next season many new specialties will be added.

FRANK COULTER, Logan Paul, Charles T. Parsloe, Harry Mainhall, George Fawcett, Albert Lang, Wilson Deal, W. L. Gleason, T. J. Hawkins, W. T. Hays, Ruth Carpenter, Bessie Hunter, Maribel Seymour, Mrs. Bessie Stevens, and Marie Moore have been engaged for the production of *The Ensign*.

The Pittsburg *Times* says of Burr McIntosh: "Many Pittsburgers knew him as the champion amateur runner of Pennsylvania for years, others as the captain of the famous 'Six Footers,' and still others as a popular member of the best social and club circles, and the son of a wealthy father. When misfortune came, shortly after leaving Princeton College, he went East and worked fourteen hours a day on a newspaper for \$10 a week. During the past six years he has had quite as many hard knocks as generally fall to the lot of man, but he met them with a smile. He has won his position by honest work, and Pittsburg will watch with pride his future advancement." To which *The Mirror* adds, Amen!

Mrs. BARKSON, of Pittsburg, known for the last twenty years as an actress, has been obliged to appeal for help from her professional friends. Ill health prevents her from continuing her work.

The curtain for the new Fifth Avenue Theatre is being painted by Hugh L. Reid. It is advancing towards completion, and promises to be a striking work. The subject is taken from a genre picture by Cortazzo.

JAMES A. BAILEY, proprietor of the Barnum and Bailey Shows, has purchased the Adam Forepaugh's Show from the widow of James E. Cooper. Mr. Bailey thus makes himself owner of the largest show property in the world.

F. W. DALE has closed with the Mile a Minute company, and has signed with Primrose and West's Minstrels for the rest of the season.

KATE ROSEBUD, a soprano, and the Cerchitti troupe of dancers joined the His Nobs, the Baron company in Brooklyn last night.

MARIE MORRIS, of the O'Dowd's Neighbors company, has applied to the Court of Common Pleas for a dissolution of partnership with Henry B. Clifford. Fred H. Whipple has been appointed receiver.

The Josie Mills company sailed for St. John, N. F., on Saturday, to be gone four weeks. The company is made up as follows: Josie Mills, Annie Kingsley, Amy French, Julia Neuman, Josh M. Chapman, John E. Anisley, Henry Lee, Frank Sheldon, Charles F. Cavins and Frank Newman.

CHARLES D. HERMANN, the leading man of Frederick Ward's company, is receiving high praise from the press of the country for his excellent acting. In the production of Julius Caesar, to be made by the Ward-James company, Mr. Hermann will be Cassius to the Brutus of Mr. James and the Anthony of Mr. Ward.

RAUEL BOOTH, who was a general favorite as Jumpsey in *Natural Gas*, on emulating the legitimate ranks. She has been reading a legitimate part with the idea of acting in a prominent star's company.

AMY LIONEL, who coaches the Students' Club this season, is a dramatic student with a keen knowledge of stage business.

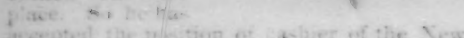
GEORGE F. WHITING, assistant treasurer of the Brooklyn Grand Opera House, is considered one of the most efficient box-office men in the sister city.

FLORA ARTHUR, the sister of Julia Arthur, played June in *Blue Jeans* for a trial performance on Saturday in Syracuse, and made a great success in the part.

The first production of Sydney Grundy's adaptation of *The Village Priest* will probably be given at Palmer's Theatre week from next Monday. Rehearsals are now in progress.



...of director  
of the Metropolitan



S. L. CLAPHAM and Anna M. Seip, both the Harry Lindley Castaway company, were married at Asheville, N. C., on the 14th inst.

HARRY SLOAN, business manager of the Asheville News, is booking time for next season.

American or canceled dates, caused by the actress' ill-health. Bonds were given at the baggage released. Madame Jananscho has been advised to rest by physicians, but at last accounts she was continuing her tour through the South.

F. S. Hartshorn, manager of the Grand Opera House, Memphis, Tenn., desires to

[illegible]

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Cast includes Marie Tenpest, Drew Donaldson, Eva Davenport, Grace Golden, Sylvia Thorne, Edwin Stevens, Ferdinand Schuetz, Max Fisman, J. Mass, Fred Solomon.

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## IN THE WINGS.

There are formulated the language of attitude and gesture, and Mrs. Dion Boucault could, if she wished, formulate a language of the eyes that would be more readily understood and more quickly appreciated than the Delsarte system. The actress has remarkable eyes, large, lustrous, eloquent. I have been noting her use of them in *The Junior Partner*. She stands perfectly still in the middle of the stage, and for several minutes acts only with her eyes, turning them to heaven, or letting them drop resignedly to earth, or projecting them mediately towards the horizon, or caroming them against the upper or lower corners of her lids, coquettishly, questioningly, but always making them speak in a manner that is direct, and that seems to appeal to each and every one in the audience. Wonderful, isn't it? There is no mistaking the meaning of those orbs. An arch cleverness burns in them that is altogether unique and interesting. They are dark, and, as Mrs. Boucault's complexion is very fair, a contrast is furnished that becomes strikingly prominent and all the more attractive.

While I was at Herrmann's I found out that the members of the company playing there get a good deal of enjoyment out of life. Every company always has some new plan for making time pass pleasantly. The Junior Partner company has invented a game that they call "guessing the weight of the turkey." There is a butcher shop in the neighborhood that makes a big display of plump poultry, and almost every day during the last few weeks the cast of the comedy has met at this shop, and tried to guess the exact weight of a certain designated gobbler. The butcher kindly weighs the fowl, and a mark is placed against the guesser whose guess is farthest from the correct weight. The game will continue but a short time longer. Then the player having the most marks against his or her name will be awarded the pleasure of paying for a dinner for the entire company. Who do you suppose are the worst guessers? Why, the women, of course. Mrs. McKee Rankin never comes within ten pounds of the turkey's weight. Mrs. Boucault does a little better than that, and Henrietta Crossman has been known to almost hit the mark. The best guesser was Vincent Sternoyd. E. J. Radcliffe sometimes does his guessing by proxy in the person of Selden Irwin. It looks now, as *The Mirror* goes to press, as though Mrs. Rankin was doomed to pay for that turkey dinner.

F. E. Chase, the amusing and able "Man Who Laughs" of the Boston *Courier*, writes: "Kneel down forthwith and thank God that you have been spared seeing Shiloh, which Eugene Tomkins sprung upon a patient public on Monday at the Boston Theatre. It is the very crown and chiasm of the bathetic drama."

The Players' Club is now in a very flourishing condition. It has about seven hundred members. It is entitled to seven hundred and fifty, and, as there are about forty men on the waiting list, it will reach its limit in short order. The Club is paying its own expenses, and to spare.

Edwin Booth, I am told by an intimate friend of his, is in better health than he has enjoyed for a year, and he is in quite good spirits. He went out one night, last week, to see Francis Wilson in *The Lion Tamer*, and I saw him laughing heartily at the antics of the acrobat. I thought of the last time I had seen Mr. Booth enter the Broadway Theatre. It was on the first night of the production of Oscar Wilde's *Guido Ferranti* by Lawrence Barrett. No one thought then that Barrett, of the two tragedians, would pass from this world first.

The old actors are forever giving advice and hints to the younger generation. Mr. Booth has done this, but he has also done, within the last few weeks, something as beneficial as substantial. On his suggestion a table d'hôte has been established at The Players from 5.30 to 6.30 P. M., at the modest price of fifty cents. This was planned by Mr. Booth especially for the younger actors that belong to the club. The result is that from fifteen to twenty young actors may be seen nightly dining at The Players. The dinner is equal in variety and quality to any dinner costing twice the same in a restaurant.

By the way, a rumor went around The Players the other night in all sincerity that Evert Jansen Wendell, the well-known amateur actor of the Comedy Club, was to succeed John Drew as leading man of Daly's Theatre. I give this simply to show what absurd statements sometimes obtain in a club. Mr. Wendell is an amateur actor who has earnestness and experience, but he is no more fitted to be Daly's leading man than is Daly himself.

The question, who will be Daly's leading man, is becoming more interesting day by day. I don't think Daly himself knows. I would not be surprised if he came from England.

The Pilon stock company is rehearsing a little play by Lorrimer Stoddard. It is called *She'll Be Happy To-morrow*, and it is an episode in one act. The cast includes Jane Stuart, Ida Vernon, Vida Croly, and George Backus. The play is to be produced, I believe, this month, either in Cincinnati or Chicago. Mr. Stoddard is the son of Richard Henry Stoddard, the poet, and Elizabeth Stoddard, the novelist and magazine writer. The young man has gone off on a side track, and made himself unique as an actor of "chappie" parts. He will be remembered for his portrayal of the little English lord in the original production of *The Henrietta* at the Union Square, this being his debut, and for his playing of a similar part in *The Great Metropolis*. He is now acting the part of

Richard Bird (the man who is thrown in the basket) in *That Girl from Mexico*.

I was crossing a girder on the skeleton-work of Oscar Hammerstein's to-be Manhattan Opera House on West Thirty-fourth Street, when I bumped against the little manager himself. For a moment it looked as though one of us would topple. Then Mr. Hammerstein caught me and dragged me to a firm plank. "The Manhattan will be opened in May by an opera company that I am organizing. I have already engaged Georgiana Jansschowsky for prima donna, Max Freeman for stage manager, and Adolph Neudendorff for musical director. Mr. Neudendorff sails for Europe, this week, to engage singers and make other arrangements. There will be seventy-two boxes, and the house will seat, all told, twenty-five hundred people. I shall present only heavy and spectacular operas, such as *L'Africaine* and *The Prophet*. The people don't want light operas such as *Mignon*, *Martha*, or even *Romeo and Juliet*. The best seats will be only \$1.50, and the boxes, in Summer, will cost \$5, a slight difference from the present rates at the Metropolitan, isn't it?" Here Mr. Hammerstein grew confidential. "Overtures have already been made to me," he said, "from the Metropolitan Opera House people looking to the removal of their interests from the Metropolitan to the Manhattan. How soon? Oh, in a year or so. Then the Metropolitan would be changed into a depot or something else."

Mr. Hammerstein hints broadly that after the next Winter season at the Manhattan, when there will be combinations, he will have a permanent stock company.

FREDERICK LUMATRE, the one-act play that Henry Miller bought from Felix Morris, was produced for the first time by Mr. Miller on Saturday night of last week at Kansas City. Mr. Miller assuming the title role, and Blanche Walsh the part of the pretty little stage-struck milliner. Miller sends by the Kansas City press some criticisms on the production and on his performance, and says, "May I add, without appearing conceited, that it is the best work I have ever done." The criticisms are most favorable, both to him and to Miss Walsh.

The assistants to Henry E. Abbey and Maurice Grau in their season of Italian and French opera at the Metropolitan are much traveled young men. Take the case of Charles Regner Crocklow, Grau's stenographer. He typewrites in French, English, German, Italian and Spanish, with equal rapidity and accuracy. He is an Englishman with a German accent and a French aspect. Then there is Edgar Strabosch, the mild and mellow press agent for the Opera. He was born in Australian waters on a French steamer, was educated in Austria, is a citizen of America, and is associated with an Italian company. He surpasses Crocklow in the number of languages he speaks, for he can dismiss a deadhead in French, English, Portuguese, German, Italian, and Spanish.

Opera singers are not often fond of each other. From all accounts of those appearing at the Metropolitan this season they form the beautiful exception. They treat each other not only as human beings, but as companions. Quite the proper thing for an Italian tenor to do when he feels cholerical towards a rival is to unscrew a brace from a side scene and let the side scene topple gracefully and heavily upon the tenor at his song. This is a neat trick, and it is in evidence of the good feeling now prevailing at the Metropolitan that it has not occurred once so far. Still, the season is not half over.

There is another change, also for the better, at the Metropolitan. The sweet, soft Italian music obliges box-holders to whisper their society scandals.

## JULIA ARTHUR IS PANCY FREE.

In last week's *MIRROR* it was stated that Julia Arthur would be married shortly to a young English actor. The information on which this assertion is based was given to one of our news-gatherers by an esteemed and reliable theatrical man. Nevertheless, it is denied.

Miss Arthur called at the *Mirror* office the other day, and expressed the surprise caused by the paragraph in question.

"I am not engaged to marry a young English actor, or anybody else," she said. "Marriage is a luxury that I cannot afford at present."

"Then there is no basis for the report to the contrary?" Miss Arthur was asked.

"None whatever," replied the actress. Miss Arthur was desirous to learn the origin of the report, and she joined a *Mirror* man in making inquiries to that end. Within the hour it was learned that the person responsible for the assertion was "the young English actor" himself!

Then it transpired that he had made an offer of marriage to Miss Arthur not long ago, which she declined immediately. That disappointment sufficiently clouds his existence at the present time, and, therefore, we shall not add to his chagrin the unpleasant publicity that would attend the publication of his name in this connection.

At the same time, he will do well to take warning by this little incident and refrain from telling his friends that he is going to marry Miss Arthur. That canard has annoyed her, and its continued circulation might cause the "young English actor" personal mortification.

Marie Hubert Frohman is a singular combination of a frail body ideally pathetic in her donning of the Virgin's robe (a touch of genius dramatically speaking) and the nervous strength of her emotional ability.—*The Theatrical World*.

## CLEARINGS.

FELIX MORRIS, of Rosina Voker's clever



company, has won an enviable reputation for artistic character work. He is equally at home in serious and comic characters, and it is difficult for his admirers to decide in which of the two walks he excels. There is, perhaps, more art than feeling in Mr. Morris' graver impersonations, but the finish and the care they indicate always command respect and commendation. The latest addition to Mr. Morris' gallery of finely-shaded impersonations is the Count Choevan de Rohan in *The Rose*, recently presented in Boston, and now being acted in Philadelphia.

VIRGINIA MARLOWE is receiving praise from the press for her performance of Jennie Buckhorn in *Shenandoah*.

GEORGE PIERCE, the tenor, has joined the Barry and Fay company.

FRANK MELVILLE is out with a card calling attention to the fact that although the proprietors of the Country Circus boasted that they were ready to go into court to defend themselves against his charge of plagiarism, they have asked for three separate postponements of the case.

NEXT season Minna Gale will play *Lady Teazle*. Her tour has been extended to May 15.

BELLE McROY, the press agent of the Robert Downing company, is probably the only female press agent in America. Her work compares favorably with that of her colleagues in the business, and it is possible that her success will lead other women to adopt the same line of work.

THE last nights of *La Cigale* are announced. Four more weeks wherein to hear it in New York. Then the company will go to Boston, after which Chicago, St. Louis, Washington, Baltimore, Philadelphia and Brooklyn will be visited. Miss Russell will sail for Europe at the conclusion of the tour and will not be seen again until Christmas-holidays, when she will appear in Fanchon's Daughter.

THE Union Square Theatre is rented to stars and companies at the figure of \$2,500 a week—or nearly as much as is asked for the Star Theatre, a larger and better equipped house. Notwithstanding this steep rental, attractions playing at the Union Square find the house practically destitute of suitable fittings. The scenery is scant, old, and distressing to the spectators; the property room is notable for its lack of pretty nearly everything that is likely to be wanted; the catcombs in the cellar, called dressing-rooms, are damp and uncomfortable; the gas is never turned up between the acts in the auditorium, which remains dim and cheerless; the orchestra (through no fault of Mr. Cornu, the leader, who is a thoroughly competent musician) is a dreadful infliction. Altogether, the Union Square does Manager J. M. Hill little credit.

A SPECIAL feature of the entertainment to be given at the Grand Opera House at Pittsburgh, on Feb. 5, for the Elks' benefit, will be the appearance of Marie Hubert-Frohman in Sedley Brown's one-act sketch, *Snow-Bound*.

FRANK M. SWAN, who has been advance agent of Nell's Comedy company, closes with that organization on Jan. 20, and in conjunction with Charles Seils will send out a dramatic company about Feb. 10.

THE Students' Club and their friends will occupy the Berkeley Lyceum on the evening of Jan. 20, when they will present a double bill, consisting of *The Fair Encounter*, a one-act comedy by Charles M. Rae, and Sydney Grundy's *Snowball*. Among those who are included in the cast are Mrs. Juliet Irving, Rose Fowler, Pochattan R. Robinson, Raphael Fowler, Walter B. Robertson, W. D. Wheeler, Adeline Rice, Dollie Davis, and Madeline Eaton.

THE Lyceum Theatre at Detroit issues a neat programme that would serve as a pattern to some of our New York theatres. It is in pamphlet form, and has an artistic cover. The Lyceum is playing some of the best attractions on the road.

AGNES HERNDON has taken a spacious flat on Eighth Avenue, between Ninety-third and Ninety-fourth Streets, opposite Central Park. Mrs. George Edmond, her sister, will occupy it during Miss Herndon's tour.

THE DRAMATIC MIRROR shows its continued prosperity by several commendable improvements in last week's issue. The half-tone process of reproduction has been abandoned for artistic wood engravings. The front page is taken up by a portrait of Miss Blanche Walsh, a beautiful nineteen-year-old actress, who is at present winning her way as Elizabeth in *Amy Robart*.—*N.Y. John, N. E., Daily Sun*.

AN enjoyable entertainment is given this season by Mr. and Mrs. Oliver W. Wien. It consists of musical and dramatic selections, and comediettas. The entertainments are somewhat similar to those formerly given by Mr. and Mrs. Howard Paul at the Crystal Palace in London.

T. H. WINSSETT will manage the tour of *Wife for Wife* next season. The play will be presented at first-class theatres, and the scenic effects are said to be elaborate and unique.

DYING AND CLEANING.—Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 25 E. 15th St., bet. Broadway and 2d Ave.

\* The rate for ads. in Managers' Directory is 40 cents per line for three months.

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Population, 25,000.  
Seating Capacity, 2,000.  
Good time now open for first class attractions.  
Especially opera.

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Just refurnished. Seats 1,000. Population, 4,000.  
Complete scenery. Open dates.

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W. H. PARK, Manager.  
Seats 1,000. Complete scenery. Population, 7,000.  
Dates open.

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## LOMISON THEATRE &amp; IRWIN OPERA HOUSE.

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Now booking season 1892-93. One show a week.  
Fife Elsie, Oliver Byron, Pat Rooney and others,  
played here to large receipts.

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## THE KANSAS CITY AUDITORIUM

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to first class companies only, or

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for the balance of the season to good stock company

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Just completed. Seating capacity, 700. Elegant  
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Splendid orchestra. Dates for good attractions.

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Population, 3,000. The only theatre in the city  
Ground floor. Capacity, 1,200.  
J. E. WILLIAMS, Manager.

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## AUDITORIUM.

D. M. CLARK, Manager.  
Seating capacity, 1,200. New house on ground  
floor. Seated with opera chairs. New scenery and  
everything first-class. Ottawa has a population of  
5,000. Fifty miles from Kansas City.

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Rates to the theatrical profession,  
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## KEOKUK, IOWA.

## ADVERTISING.

There are only two daily newspapers in Keokuk, Iowa. The Constitution Democrat has nearly double the circulation. The manager of the Opera House does not advertise in the Constitution Democrat. There is no dispute as to price. Is it an attempt to save money at the expense of the companies? Companies are entitled to a reasonable amount of daily newspaper advertising, but do not get it in Keokuk. Have the contract right!  
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Restaurant Attached. Strictly First-Class.  
Special Rates to Professionals.  
European Plan — TERMS — American Plan  
75c to \$1 per day. \$2.50 to \$3 per day.  
S. M. WEAVER, Proprietor.

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## OTHER CITIES.

## NOTICE.

The *DRAMATIC MIRROR* credentials for 1902 have been issued. They are mounted on black covers with "DM" conspicuously displayed in three places. All credentials for 1902 must be returned immediately to this office. Local and traveling managers are requested to honor no credentials except those for this year.

Correspondents will please send in the correct names of the local managers and acting managers, proprietors and lessees of all theatres and places of amusement, as a revised list is desired.

All out of town letters must reach this office on Thursday afternoon or Friday morning at the latest.

Correspondents who fail to make a report to this office every week will be removed. When there are no attractions, a postal card to that effect must be forwarded.

## PHILADELPHIA.

The merry tale of June, that has been laughing at us from the shop windows for the past month, appeared at the Broad Street Theatre with her associates, and made an instantaneous hit. Nearly every line was greeted with laughter and applause, and the many ridiculously funny situations convinced the large audience in attendance. Paul Artson and "Johnny" Bennett enact the leading roles in their usually satisfactory manner. The performance begins with the dainty curtain-raiser, "The Better Part," which prepares the audience for "The other part" of the entertainment that follows. The engagement is for three weeks, and if the first-night reception can be taken as a criterion, it will be a most prosperous one.

Lovers of "Bill Nye" are drinking to their fill the beauties of his up-to-date piece, "The Cad," now playing to good-sized houses at the Chestnut. A large number of Quakerites have read the quaint letters of Nye in the newspapers, and many have heard him lecture, so curiosity alone would prompt them to see a quantity of his jokes, with the faintest suggestion of a plot, tied up in play form. Despite the fact that the main part of Thomas O. Seabrooke is displayed in life-size about the city as the star, R. J. Dunstan interprets the leading role in a manner to cause no complaint. Casino co. in Uncle Celestin 12-2; Richard Mansfield 2-30.

The return of Rosina Vokes to this city is always a society event, and this occasion is no exception, as fashionable audiences crowd the Park at almost every performance. This sparkling comedienne occupies a space peculiarly her own in the hearts of Philadelphiaans, and her work is ever pleasantly remembered. The bill for this week is "A Game of Cards," My Miller's Bill, The Pantomime Renegade, in which the latter co. are seen to advantage. Miss Vokes also brightens up the latter farce by introducing a beautiful shadow dance. Next week we have "The Rose," The Titled Venues—both new here—and Barbara. Niobe 2-30.

Mr. and Mrs. Sidney Drew made their initial bow to their many friends and admirers as joint stars in "Johnny" Bennett's new comedy, "That Girl from Me," as the vehicle to introduce them. The piece made a hit, which is due more to the exceedingly clever work of Mr. and Mrs. Drew and their co. than to the play, and many regret that a better one was not chosen. Nevertheless, their debut in this city was accomplished successfully, and they can always be sure of a warm welcome. Scupper's Fortunes, with two Williams, 2-23; Tag 2-3.

The fact that the Pison stock co. made a lasting impression on their former visit is evidenced by the success that now attends them at the Opera House, where they returned 21. A decided improvement was noticeable in the work of the whole co., a brilliant and polished performance. A Modern Match was the opening play, but since last seen here has been strengthened and brightened by the author, Geoffrey Middleton, gentleman, was given two presentations and Her Release one. The Old Homestead will open 2-3.

Those brilliant illuminators, Donnelly and Ward, returned to the Walnut 11 with their ever popular Natural Gas, and met with usual success, artistically and pecuniarily. The farce has been refreshed in considerably new specialties added, and new faces to brighten it. The joint stars are always clever, and when accompanied by such artists as George Murphy, May Howard and Annie Mock Berlin a strong entertainment is inevitable. The Soudan 1-30.

A barrel of Money was seen in this city for the first time at a large audience, at the Empire, and from the enthusiasm which greeted the piece, an immense week is to be anticipated. The play is composed of a little of everything that the public craves, and startling realism and farce-comedy are blended together in a reasonable manner. Carrie Lamont, a clever comedienne, Earl Atkinson and A. H. Bailey carry off most of the honors. A Royal Pass 2-30.

The effective stage management of the Meininger co. is seen to advantage on the recent stage of the Grand Opera House than it was last week, and business continues good with Julius Caesar as the bill. The German element of this house appreciate the work of this "all round" strong co., and applause is generously awarded. Robert Downing 12-23; Sindhal 2-30.

Charles J. Leder and his merry co. are reaping a harvest at Forepaugh's, where two large audiences daily assemble and applaud the funniness of Oh, What a Night! The star is clever, and is surrounded by a capable co., in which Lila Arnold and John P. Savage are prominent. Wife for the Week 12-23; Mile a Minute 2-30.

Cranhall's addition to the long list of farce-comedies is amusing large audiences at the National. Some funny scenes and dialogue appear in the piece, and also a number of humorous players. The star, George W. Larson, carried off most of the honors. Off Broadway's Neighbors 12-23; Still Alas 2-30.

Another of the best vaudeville co. that visit us is the Hyde Specialty co., now playing to crowds at the Central. Every feature is good, and some better than others. Conroy and Fox and James Hovey are the best known in this co. Sensational Room co. 12-23.

The Bottom of the Sea is being displayed to the residents of the northeastern section at the People's Theatre in Webster and Brady's co. This play was here a few weeks ago, and it is repeating the success achieved on its last visit. Faust 12-23; Kidnapped 2-30.

George Dixon, the athletic star, surrounded by an unusually strong variety co., is testing the capacity of the Lyceum at every performance. The magnetic power of this star on the Tucker City public is remarkable. Fay Foster co. 2-23; Parisian Folly co. 2-30.

Blanche Curtis, Frazier Coulter, and John Flood are interpreting the leading roles in The Clowen-cave Case at the Kensington, this week, to the delight of large and interested audiences. Dixon's co. 12-23; Harry Sennel's co. 2-30.

The ever-popular temperance object lesson, Ten Nights in a Bar-Room, is being produced in a careful manner at the standard to audiences of a medium size. Frank Allen and Bessie Mitchell are praiseworthy in the prominent parts. 777 12-23; Irish Luck 2-30.

Oliver's is the opera for the current week at the Bion with a strong variety adjunct. Business splendid.

Kellar's new illusions shown at Egyptian Hall are nothing short of marvelous, which accounts for his present prosperity.

Carnross' co. nightly entertain laughing audiences of good-size with their local skits, while the German players at the Germania continue their successful run.

Charles Ray, a popular comedian of this city, is confined to his home with an attack of the prevalent epidemic.

James A. Bailey, proprietor of the Barnum show, has purchased the Adam Forepaugh circus from the

widow of the late James E. Cooper. Mr. Bailey immediately transferred one-half interest in the purchase to Joseph T. McCadden, who has been the manager of the Barnum show since Mr. Cooper purchased them from the Forepaugh's state five years ago.

J. M. Hill has withdrawn from the management of Mr. and Mrs. Sidney Drew. A representative of Mr. Hill reached the city last Monday and threatened to stop the play, by an injunction, but it has been running all week. Mr. Drew paid the salaries of his co. out of his own pocket on 1, and everything is running smoothly.

A handsome theatre is to be erected on Lanaster Avenue, West Philadelphia, and work will be started at once. It is to be occupied by a stock co. now organizing.

The lobby of the Park Theatre has been beautified by a life size painting of the "Three Guardsmen," presented by Governor Bunn.

Lew Simmons, the old minstrel, who has been engaged in business in this city for some time, has gone to Boston to assume the part in Shiloh at the Boston Theatre that he played in this city, during the run of that drama.

Hilda Thomas was injured by falling scenery at the Empire, last week, while playing Gabriel in "Evangeline," and her part was covered by an understudy. Evangeline had a very big week at the Empire.

Mollie Bernard, of the Brown on the Farm co., had an attack of la grippe while playing at the standard, and has retired to her country home in New Jersey to recuperate.

Manager Frank House, Jr., announces that business at the Walnut so far is several thousand dollars ahead of any for the last three years. During the summer months vast improvements are to be made in that house, changing it into a practically new theatre.

Sam Sanford's natal day, Jan. 1, was remembered by his many friends, his son, Walter, and Nison and Zimmerman being among the number.

Charles Dickson was unable to appear the greater part of last week on account of a severe cold, but his role was filled in a laudable manner by Robert E. Brown.

Paula will come to the Academy 21, supported by Lucille and Del Puente, two of the most popular members of our Summer grand opera co.

JOHN N. CAVANAUGH.

## BOSTON.

One of the most attractive of the week's changes of bills is that at the Museum, where Dion Bonchou's "The Song of the Sea" is being acted. Its last production in Boston was at the Boston Theatre, its distinguished author playing Conn, the part now taken by George W. Wilson. E. L. Davenport plays Captain Melville in this revival, and Clarence E. Holt is the Robert Frobisher, while Miriam O'Leary and Evelyn Campbell play Moya and Clara Frobisher, respectively. The scenery has been painted for this production by Ed. W. Moore.

Large losses have been met at the Tremont during the past week, where Nat C. Goodwin's "Jack Medford in the Nominer" has proved as delightful a creation as ever. Mabel Amter's impersonation of the principal part in Art and Nature, the curtain-raiser, was a most successful piece of dramatic work. This week, which is the second and last of Mr. Goodwin's annual engagement in Boston, The Gold Mine is to be given.

Hoss and Hoss is at the Hollis Street. R. D. Maclean and Marie Prescott in Cleopatra and Spartacus at the Grand Opera House 1-30. Police Patrol closed a most successful engagement 1 and delighted large audiences throughout the week.

Shiloh is in the second week of its run at the Boston, where good sized audiences are the rule. The stage effects of this piece are all good, but there is one scene which is particularly fine, and that is the march of the troops. With a darkened auditorium, the scene is enacted in an elaborate interior to a realistic picture of Faneuil Hall Square, and when the lights are turned up the great stage is completely filled with cheering throngs while company after company march by to the music of fifes and drums. The scene is reminiscent of the Trafalgar Square episode in "The Scud," but nevertheless it is wonderfully effective.

At the Columbia The Lost Paradise has started upon the third week of a run which ought to continue until the conclusion of this season, as it undoubtedly will. The members of the co. play together effectively, and the performance is uniformly strong. Although the Bostonians crowd the theatre, management is planning to have excursions run by the railroads from the cities in the vicinity of Boston, to accommodate the residents of those cities who wish to see the piece.

This is the last week of the Sindhal season at the Globe, and there are many who regret exceedingly that the clever comedienne and pretty girls of the orchestra cannot make longer an elaborate interior to a realistic picture of Faneuil Hall Square, and when the lights are turned up the great stage is completely filled with cheering throngs while company after company march by to the music of fifes and drums. The scene is reminiscent of the Trafalgar Square episode in "The Scud," but nevertheless it is wonderfully effective.

What's the news at the Park? repeated Frank Piper one night last week, and it's not anything new; it is the old, old story which we have seen every night since last September, and with that he pointed to the large audience which was even then elbowing its way into the cosy little theatre to laugh at the extremely clever impersonations of Neil Burgess, Miss Blanche, Miss Taylor, and Messrs. Fisher, Canfield, and Maher, which are more amusing than at the opening of the unprecedented run of The County Fair.

Go's Hill's Big Specialty and Novelty co. is the attraction at the Howard Athenaeum this week.

At the Palace Fayette Welch is being seen in the comedy drama Part. The specialty bill includes Dora West, a French actress, and a recent illness and the Education Sisters, trial performers.

The Two Wanderers is the attraction at the Grand Museum this week. Ethel Tucker taking the part of Rosalie Vernon. Special scenery has been painted for the production by David Richards.

"Hours With Dickens" is the play that Manager Field styles a unique entertainment which he is going to give the patrons of the Museum in the near future, and which is sure to prove one of the grandest events of the year. The bill includes a Dickens sketch and a Dickens comedy, or, in other words, entirely new dramatic attempts of "Holly Tree Inn" and "Dombey and Son," which have been made expressly for the stock co. at the Museum, by one who knew perfectly the capabilities of each member of that strong organization.

There are two members of one family who will remember Sarah Bernhardt's recent visit to Boston for a long time. One is William Seymour, of the Tremont, who worked night and day helping in the production of the new plays. On the concluding afternoon of the engagement Madame Bernhardt called upon Seymour and gave him a good pencil, beautifully engraved. The same afternoon she gave to his charming little daughter, May, a hand some pearl and diamond ring.

It is said that The Country Circus will be brought out at the Boston in March.

Chris and Bells is to play a week's engagement at the Grand Opera House Feb. 12.

After dark 21 is to be brought out at the Howard Athenaeum 21. This is the second engagement of the co. in Boston this season.

An orchestral reading of The Continentals is to be given at the Hollis Street on the afternoon of 21. This is the light opera, with music by Hayes and libretto by Schuch and Putnam.

L. M. Hayes, of the Boston Globe, has been appointed press agent of the Grand Opera House, Proctor and Mansfield are to be congratulated, as Mr. Hayes is one of the most successful journalists in the city, and he will represent the interests of the house in the most satisfactory manner.

The Cadet Theatre is to come out at the Tremont Feb. 10, and the seats for the engagement are to be disposed of by auction on 2 and 20. It is to be military night Feb. 10, when the oddities of war will be laughed at by a large party of officers.

Edward Everett Parker is now making occasional appearances in Ten Nights in a Bar Room with A. R. Stover's co.

Charles Frohman has in readiness for the co. now playing at the Columbia new plays by Bronson Howard, William Gillette, Henry C. DeMille, David Belasco, Sydney Rosewell, Clinton Stuart, Victorien Sardou, Alexandre Rossen, C. Hadron Chambers, Lescoe and Nikols, Albert Carré, Maxime Boncheron and Ramon Morris. However, we will have little use for that long list this season

on account of the exceptional bill which has been made by The Lost Paradise.

Patrons of the Palace had a treat 1-10 in the musical selections given by Spaulding's Swiss Bell-Ringers, who revived a sort of music which had not been given here for a long time. The quartette of bell-ringers was led by George Dean Spaulding.

William V. Bradbury, who has been for some time secretary at the Tremont, will go West with Manager Schofield, who has left Boston temporarily to direct the concert tour of Madame Patti throughout the West.

Cyrene's engagement at the Palace, which closed it was so successful, that Austin and Haynes have engaged the dancer to return for a much longer period, beginning 1-10.

R. F. Keith has received the necessary permission for connecting for theatrical purposes the two large estates extending from Washington Street to Mason Street, and covering an area of 3000 feet.

Edward E. Taylor, a son of Rev. Father Taylor, the well known Baptist preacher, is to join the staff of Abbey and Schofield for work during the coming season of grand opera in Mechanics Building in March.

One day last week a man entered Harry Mcintosh's office at the Boston, and in conversation he showed such symptoms of insanity that it was necessary to call an officer to remove him. He had with him a bag containing books and papers, and from his conversation it is thought that his mental condition is the result of unsuccessful attempts at playwriting.

JAY R. BENSON.

## KANSAS CITY.

Koland Reed appeared at the Coates 11-13 in "The Club Friend," and 14-16 in "Lend Me Your Wife," and was cordially received by good-sized audiences. His performances were largely infused with his own peculiar personality, which was highly entertaining, and he was ably supported by a good co., of whom Isadore Rich and George F. Nash were notably pleasing. Mr. Potter of Texas 12-23.

Miss Leslie in Prince and Pauper will come to the Hollis 21.

Bells proved a decidedly pleasing novelty at the Grand, and attracted a splendid attendance 1-10, many people being turned away at the first three performances. The Brothers Byrne were splendid in all their work, and Percy Kingsley and Ada Dare also pleased. The receding song was a great success. The Midnight Alarm 1-20.

The Irish drama, as usual, did a good business at the Ninth Street Theatre 1-10, when W. H. Powers' co. presented "The Fairies' Well." Several good specialties were introduced with good effect. An Irishman's Love 1-20.

The Philharmonic Society, assisted by the Music Concert co., gave a very successful and enjoyable concert matinee at the Coates 1-20.

The Kidnappers, a musical sketch, by Paddock and Creamer, of this city, will soon be produced.

The Soudan, a play written by Mrs. Reese and Mrs. Ford, of this city, is exciting considerable interest, and will receive its premiere at the Coates 21-30.

FRANK R. WILCOX.

## SAN FRANCISCO.

Marie Burroughs has captured the town with her splendid impersonation of Vashti Dethic in Judah at the California Theatre. Miss Burroughs has divided the honors with E. S. Willard, and it is difficult to say which is the star. The Lady Eve of Nannie Craddock was excellent. Judah is now in its second week at the California, and it is pleased to announce that it continues to fill the house nightly. Mr. Willard's season of "The Middleman" at the Baldwin will be profitable, was not nearly so large as this talented player merited. Next Monday a Texas Steer.

Mr. Wilkinson's Widows opened last night at the Baldwin Theatre before a large and cultured audience, which dispersed in a pleasant mood. The next attractions at the Baldwin will be Minna Gale, Stuart Robson, Joseph Jefferson, and Francis Wilson.

Dan Sullivan is in the last half of his fortnight at the Bush-street Theatre. Captain Swift will come to the Bush next week with Julia Arthur and Arthur Forrest, both of whom are favorites here, and will be cordially received. After that comes Bobby Gaylor in Sport McAllister. Regarding the season just ending of the California Opera co., it was not a failure because the operas were sung in the Baldwin Theatre. I believe if the Carleton had performed any of it would have been farther from a success than it was. His co. is not good, nor were the operas well presented. There is really but one voice to think about, and which should be read about in the entire list, which is that of J. K. Murray. Carleton's splendid baritone. Mr. Carleton's rendition of the Gondoliers in an artistic manner, fell so far short of the performance of the same opera by our own New York Comic Opera co. at the Orpheum that I would consider it a slur upon Hallam, Drew, Flint, Olmi, Tellula Evans, Ella Aubrey, and Rebe Vining to compare the two. Speaking of the Orpheum co., reminds me of Princess Trebizonde, wherein Tellula Evans makes a stunning prize, and Rebe Vining a prize in a pleasant manner.

Carolina and Charles Drew Tremolins. Drew and Flint create immense laughter with their skirt dance in nights and in their burlesque on Amazon march, which is directed by Rebe Vining. The next opera will be Herminie, which I believe is the same as one of the early successes of our New York Casino.

As the title is spelled differently, I presume the owner of the opera, who is Frank Sager, could hardly stop the performance conveniently.

Love on Crutches was favorably received at the Alcazar, which was retired last night in favor of A Legal Wrong.

The Island of Zanzibar ran out its three weeks at the Tivoli Opera House, where business continued very large until the close. Last night Mascot was substituted.

Agreeable to my dispatch, I now confirm its contents. Harry Mann will go East to take the management of what is called out here, the Syndicate. The vacancy caused by Mr. Mann's departure will be filled by J. K. Gottlob, the present manager of the Bush-street Theatre. Who will succeed Mr. Gottlob at the Bush is not yet named with a sufficient degree of accuracy for me to state it as a fact, but rumors that seem very authentic point to Charles P. Hall, the former manager of the Bush, and in the interim manager of the Cluny and Metropolitan Theatres at Sacramento. I sincerely congratulate Mr. Gottlob.

J. W. Norcross has succeeded Fred. Urban as stage manager of the Tivoli Opera House and negotiations are pending for Mr. Urban to take the stage of the Orpheum. Borrell, Drew, Hallam, and Flint are joint partners and proprietors of the New York Comic Opera co. now occupying the Orpheum.

Ed. Bloom is a member of the Mystic Shrine. He is out here to represent the Hermann interests during the 1 and 1 middle and litigations.

There is a new prima donna in town. Her name is Jennie Mettler, 19 and, it is said that her notes are of light which I believe. She is four days old, having arrived at the home of Fred. Urban last Friday.

Henry Hallam is out of the Orpheum cast this week.

Tom Ricketts alternates Prince Lorenzo and Rosco in Mascot at the Tivoli.

Carrie Plaster is playing Bettina in Mascot. Ted Marks worked hard for the opening of Wilkins' Widows.

Josephine Stanton is a lovely little page in Princess Trebizonde.

Josie La Fontaine will replace Adele Estee in the 1 and 1 co. I wonder who will replace all the other members.

L. D. MAWELL.

## DENVER.

Captain Swift is a play of great interest when played by Mr. Palmer's name co., but when in the hands of incompetent people it loses its absorbing qualities. Business at the Broadway was fairly good week ending 2, but it would surely have been better had Mr. Forrest been adequately supported. Bobby Gaylor made his first stellar appearance in Denver in Sport McAllister before a large house on 10 and 11.

The Barber had pretty good houses all the week. The Tabor and Fernhill, as produced by the Grismor-Bailes co., was the attraction. The latter was new, and the co. appeared particularly well in it. However, this troupe always thoroughly presents everything it undertakes. Texas Steer now here. Mr. Potter of Texas 12-23.

The People's stock co. presented Michael Strogoff

to large audiences, numerously considered. Arthur Wessels, the leading light, gave most attractive and successful performances. The Bird Lights of London will fill the present week. White Slave hunt.

Professor Housley's and Stanley Wood's new opera will first be tried by amateurs. It is to be produced shortly, I understand.

The original Dances co. is now on the circuit.

The Mendelssohn Quintette Club appears night of 2, under the auspices of that successful organization, the Glenarm Club.

W. P. FRANKLIN.

## PITTSBURG.

The Queen's Mate was given by the Grand Opera co. at the Grand Opera House, to a splendid attendance. Helen Bertram had a deservedly enthusiastic reception, as her work was thoroughly artistic. Her sister sister song, "Dear Heart," received many smiles. The support, including Bettina, Robert, John J. Radcliff, Richard F. Carroll, and W. H. Clark was excellent, while the training of the chorists left nothing to be desired. The Pay Train 1-20.

Mr. and Mrs. Kendal, at the Duquesne Theatre, filled the house at every performance, and this notwithstanding the torments of rain we have had since the opening night. The repertoire for the week included Katherine Kavanagh, Still Waters Run Deep, Impulse, Scrap of Paper, and The Ironmaster. As to the superb finish in the performance of each of these plays there can be but one verdict. The co. is a capable one. Niobe 2-30.

At the Alvin Theatre Henry E. Dosey opened in The Solicitor. Dr. Hill 1-20.

Charles T. Ellis entertained large audiences all week at the Bion Theatre. Mr. Ellis is thought of here, and his friends turned out en masse to see him in Casper the Voleur. Still Alas 1-20.

Had wealthy had no effect on the attendance at Manager Harry Williams' Academy of Music, where the Irwin Brothers played a variety of variety of the house all week. Sheridan and Flynn and Lottie Gilson are great favorites at this house and were warmly received. Hyde's Big Specialty 1-20.

James H. Wallack at Harris Theatre opened to good business in present. The Barnum King, the first, and The Mountain King the latter half of the week. One of the Finest 1-20.

At Manager George C. Jenks' Auditorium an excellent concert was given to good attendance. Local talent only was engaged.

W. H. Strickland is in the city looking after the interests of The Still Alarm.

James P. Dean, who died in Cincinnati recently, was well known here, having at one time been connected with the Kilsler and Gottlieb stock co. His untimely death was a painful surprise to his old friends here.

Ada Deaves and Sylvia Gerrish have been signed by Manager David Henderson for the Chicago Opera House spectacle next summer.

At the 10th performance of Tar and Tartar at the Grand Opera House, silver souvenir spoons will be presented to the ladies attending.

Burr McIntosh, now with Alabama, will give drawing-room readings in London during June and July.

The Old Homestead will shortly be seen at the Alvin Theatre, also Sol Smith Russell.

E. S. Willard is to play a return engagement soon, changing houses from the Alvin to the Duquesne.

Lillian Russell has the latest paper ever seen on billboards here.

Manager James E. Orr, of the Williams and Orr Meteors, has been spending a week with his family in this city. He left for Columbus in the early part of the week, and reports business large.

Manager J. M. Hyde, of the Alvin Theatre, is back from Ohio, where he has been during the holidays.

The Meininger Dramatic co. will be at the Duquesne Theatre the latter part of this month.

Marie Frohman in The Witch is booked for Feb. 1 at the Grand Opera House.

J. B. Gross, in advance of the Pison Stock co., was in the city last week, the guest of Manager R. M. Gailick, of the Bion Theatre. The co. play a return engagement at the Duquesne Theatre early this Spring.

EDWARD J. DONNELLY.

## BALTIMORE.

After an absence of eleven years, Sarah Bernhardt reappeared in La Tosca and Leah at the Lyceum 10. Her brief engagement, called out audiences such as are seldom seen here. Despite the rain and the miserable condition of the streets the house was packed, and the audiences were almost entirely in evening dress. The streets in the vicinity of the theatre were blocked with vehicles of all kinds, from a baby carriage to an omnibus. The stress seemed to relieve all that was expected of her, and the audience was in thorough sympathy with her. The supporting co. was, in the main, good. The rest of the week was occupied by local attractions.

At Harris Academy of Music Alexander Salvini appeared 11-12 in an attractive repertoire of romantic plays to crowded houses. The impression made by the star was most flattering. In voice and gesture he was an ideal hero, and his playing was earnest and convincing. The support of Selma Fetter was excellent, and the co. strong. Helen Barry in A Night Off 1-20.

The Soudan drew big houses to Fort's Opera House 1-10, and was a production of gigantic proportions. The scenery was elaborate and picturesque, the co. large and competent, and the auxiliary corps numerous and well drilled. The music was excellent.

Kentuck was given at the Howard Auditorium 11-12, and attracted two fair-sized audiences. The play has been seen here many times before, but seems to have retained its drawing power. Frank F. Payne will begin a week's engagement 1-20.

Lost in New York, with its attractive boating and water scenes, sensational situations and well balanced co., closed a week of good business at Holliday Street Theatre 10. Little Lord Fauntleroy 1-20.

At the Monumental Theatre it is the same old story; the house crowded every evening and at the matinee. A far bill was given by the Henry Barles co. The Rose Hill Burlesque co. 1-20.

Arizona Joe, an excellent success week at Front Street Theatre 10-12, appearing in Black Hawks to large and demonstrative audiences.

John Hamilton, father of Theodore Hamilton, died 11 at his residence in this city in his eighty-third year.

The Boston Symphony Orchestra gave a highly successful concert, the third of the series, at the Academy of Music Concert Hall 1-20.

About thirty students from the Johns Hopkins University appeared as superns at the Lyceum during Sarah Bernhardt's engagement.

The Kentuck was produced by the Henry Barles co. How she loves him to the capacity of the house at the Lyceum 11.

HARRY P. GALLERHER.

## NEW ORLEANS.

The local record of amusements during the week ending 10 has shown several good attractions. James G. Neil played to one audience at the Grand Opera House in Monte Cristo.

Cora Tanner in Will She Drove Him and fairly well at the Academy of Music, and showed New Orleans a new star and a new play.

Henshaw and Ten Brock in The Nabobs drew well at the St. Charles Theatre.

The French Opera Troupe continue giving very satisfactory performances at the French Opera House, and this week presented Hamlet, Aida, Sargol, and Carmen.

Next week, 17-24, we are to have All the Comforts of Home at the Academy of Music. Minna K. Gale, in repertoire at the St. Charles Theatre, Little Corinne and her English Opera Bouffe co. at the Grand Opera House, and the Mangle artists at the French Opera House.

The Emma Juch English Grand Opera co., which closed a rather unprofitable engagement



the Academy, and next week, Julia Marlowe will appear in a repertoire of classic plays.

At the Bijou, *The Runaway Wife* was presented. Lost in London next week.

Lyceum drew large audiences the entire week with the *Mildred Novelty* co. William Muldoon's Athletic and Specialty co. next.

There were numerous musical entertainments throughout the city last week, and never was the need of a music hall more generally felt than now.

Concert-goers are brought to a realizing sense of the calamity the wreck of Metzerott Music Hall was to the community. Work on the building is to be pushed vigorously forward as soon as certain iron work is received and the weather will admit rebuilding.

In the United States Senate on Wednesday of last week Mr. McMillan, the Senator from Michigan, who is at the head of the District Committee, introduced a resolution instructing the committee of which he is chairman to inquire into and report whether any of the public halls, theatres or other public buildings in the District are especially dangerous in case of fire or panic, and also directing the District Commissioners to report on the subject. The resolution was at once agreed to.

EDWARD O'DONNELL.

## DE TOIT.

Tar and Tartar was the attraction at the Detroit Opera House 19-20. The opening night was well attended, and the performance was well received by the public, although the latter papers were rather divided in opinion regarding its merits, one claiming it to be not much more than a mere farce with a lot of times more in it, while the other went to the extreme of calling it the only rival of *Robin Hood*, but in all cases of this kind, "you pay your money and you take your choice," and the latter view is the only one to be his own critic. However, there is no question about the success of the piece, and the co., which presented it could hardly have been improved upon. Dicky Bell, as Muley Hassan has a part which fits him to a T, and is as popular as ever. Marion Manola has not been seen here for some time, but she was last seen, when she was presented at the De Wolf Hopper co., she resigned, and before coming to Detroit, Annie O'Keefe taking her place. It is needless to say she was missed, as she is a great Detroit favorite, having spent several months here three years ago, and is well remembered by the public. Laura Joyce-Bell, as usual, was satisfactory, and Hubert Wilcox, as the villain, was a good dramatic training. The engagement here is sure to be a success.

On 21 a benefit is to be given to James M. Lathrop by his Detroit friends, the attraction being the Detroit Minstrels. The affair is bound to be a success pecuniarily, and in an artistic way, as the Lathrop friends, their name is legion, and the Detroit Minstrels have given excellent performances here before.

At the Lyceum Frederick Bryton and Ralph Brown opened 21 to a fair house in *Forgiveness*, which play was the attraction the entire week. This play has been seen here before, once under its present name, and as the Jack Diamonds. The make-up of the co. is excellent, and the piece was better presented than ever before.

At Whitney's Grand Opera House 19-20 The Spider and Fly, Joseph J. Downing and Sadie Hanson 17-22.

At the Griswold Street Theatre the Howard Barreque co. 19-20. Rents-Santley co. 17-22.

Palmer, the great pianist, gave a recital afternoon of 21 at the Detroit Opera House to a house packed from pit to dome. Musical recitals of this order have become very popular here of late, this being the third one of prominence.

In James M. Lathrop, Detroit loses a splendid man. He has been acting as manager of the Detroit Opera House for several years back, and has been connected with the same for a dozen years or more. He has acted in all capacities from scene-shifter to manager, and it can be truly said to his credit, that he has done all things well. He is of the hustling type, yet always courteous and agreeable, and he cannot fail of filling his new position, as manager of the Jackson Opera House, to the satisfaction of the people, and his employer, Mr. Whitney, who has just returned from a European trip with Dr. Carver and the Wild West Show, fills the position vacated by Mr. Lathrop, and which he held four years ago. Young Mr. Whitney is a man well known and well liked. F. K. STEARNS.

## CLEVELAND.

Askin and Korka's Tar and Tartar co., at Opera House 1-9, did a decidedly large business. People were turned away during the latter part of the week. The opera was gorgeously staged, and the cast was up to the usual good standard of these managers. That excellent couple, Dicky and Laura Joyce-Bell, in the leading comedy roles, left another pleasant remembrance of their artistic work with our theatre patrons. The principal soprano, Marion Manola, is well remembered here as the Mrs. H. S. Mould, who with her husband was prominent in Cleveland society some ten years ago, and a leader with him in amateur musicals. Power of the Press 21-26.

At the Lyceum 4-7, Rose Coghlan opened in her new comedy, *Dorothy's Dilemma*, which met with the highest approval from all sources. Miss Coghlan is ably assisted by John T. Sullivan, whose quiet and painstaking efforts are always appreciated. In all it was a well-balanced co., and a refined performance. Engagement closed with double bill, Lady Harter and Nance Oldfield, and might have been profitably extended through the entire week. Sadie Scanlan was booked for the remainder of the week, but, owing to the unfortunate illness of her brother, W. J. Scanlan, canceled engagement. Julia Marlowe 17-26.

At the Star Theatre 4-9, Irwin Brothers' Specialty co. to big business. First-class variety show. The star feature was Frank Mondine in an entirely original slack wire act. Sheridan and Flynn joined the co. here. Weber and Fields co. 11-16. May Howard co. 18-22.

Work on H. R. Jacobs' new theatre is being pushed with all possible dispatch, and it will no doubt be opened before the close of this season. In the meantime the other houses are happy in dividing the former patronage of the burned theatre.

JULIUS MENGESDORF.

## ST. LOUIS.

Margaret Mather appeared at the Grand Opera House 19-20, presenting Joan of Arc during most of her engagement. Nance Oldfield and The Love Chase, The Honeycomb and Leah the Forsaken were also given. In Joan of Arc she made an unmistakable hit, and after many of the exciting scenes she was recalled several times each night. On 21, she gave Miss Mather very able support, and the rest of the co. was a well-selected one. The tableaux were beautifully arranged, and the closing one, the burning at the stake, brought forth applause. The business during the week was good. Stuart Robson 17-23.

E. H. Southern presented *The Dancing Girl* during most of his engagement at the Olympic Theatre 17-20, only two other of his old plays being done, *Lord Chumley* and *The Highest Bidder*. Mr. Southern is good in the part, but as the dancing girl, Miss Harned comes near being the feature of the performance. The minor parts are all in good hands, especially those taken by Jennie Denbar and Harry Lytine. The business increased as the week progressed, when the houses were big. Jefferson Comedy co. 17-23.

Dockstadler's Minstrels at Pope's Theatre drew packed houses during the week. Paul Kauvar 21-23.

After an absence of several years, Thomas Keene appeared at the Hagan, giving a series of Shakespearean performances. The repertoire included *Richard III.*, *Louis XI.*, *Othello* and *Hamlet*. Mr. Keene's impersonation of the different characters was masterly and effective, and each one of the performances enjoyable. His leading lady is a St. Louisian, Alberta Ballatin. She played each of her characters in a delightful manner. Walter Mathews also does good work. The business during the week was big. U and I 18-22.

The Old Oaken Bucket and Vesper Bells were given during the week at Havlin's Theatre by Gray and Stephens co. Miss Gray is the star and a good soprano, and her co. is fully competent for their respective parts. Business good. J. C. Stewart's Fat Men's Club 18-22.

The May Russell Burlesque co. did also a good business at the Standard Theatre, and the large number who attended during the week saw a good burlesque show. Al. Bellman is a good descriptive comedian, with a fine, well-trained bass voice, while the female portion combine good voices with shapely forms. Nelson's World com. 17-23.

John L. Thompson, who was treasurer of the Lottie Williams' New York Day by Day co., accompanied with \$10 of the money taken during the engagement at the Standard Theatre, and Miss

Miller of the co., disappeared at the same time. Mr. Melville had to find some one to fill her place. Among the victims of the railroad accident near Crawfordville, Ind., on the night of 11, was Mrs. Frances Everett, of St. Louis, the burlesque star of the City Club Burlesque co. Mrs. Everett was injured internally, and will be brought to her home in this city as soon as she can be moved.

Will Jackson, the treasurer at one time of Pope's Theatre, and now manager of the railroad accident near Crawfordville, Ind., on the night of 11, was Mrs. Frances Everett, of St. Louis, the burlesque star of the City Club Burlesque co. Mrs. Everett was injured internally, and will be brought to her home in this city as soon as she can be moved.

Alberta Ballatin is a young St. Louis lady, and makes her first professional appearance here. She has been on the stage only a short time. She was dining and fêted during her visit here, and quite a number of society parties attended the theatre out of compliment to her.

Governor Francis was expected to be present to see Mr. Keene's performance of *Louis XI.* at the Hagan, but he was suddenly called to Columbia, owing to the total destruction of the State educational buildings there. The theatre was decorated in his honor, and it was to have been again night.

Walter Mathews, of the Thomas Keene co., has many friends in the local dramatic community. Not to waste his talent, and he made his first professional appearance in this city. Quite a number of his relatives came over from Louisville this week to see him.

Thomas Keene will go to Mexico on a visit this Spring.

Lily Nichols, a St. Louis lady, and cousin of pretty Blanche Nichols, of A. Bunch of Keys co., left for Washington, D. C., a couple of weeks ago, where she was married to a prominent business man of Baltimore.

Manager Short, of the Olympic, can, from this time on, vouch for the honesty of his employees. A member of the Kendal co. lost her purse containing \$5 in one of the dressing rooms on the last night of their engagement at the theatre. The next day it was found, brought to Col. Short, who telegraphed its having been found to the owner, and expressed it to her the same day.

"Bud" Mantz, the handsome treasurer at the Olympic Theatre, and a wearer of a "Stanley" cap that he considers a mascot, will be the recipient of his annual benefit, Feb. 1, and the Clara Morris co. will play for his particular benefit Article 47.

Margaret Mather's niece made her first appearance upon any stage at the Grand Opera House during matinee 19 in the character of Zamora in *The Hunchback*, and did very well.

John Havlin is in the city on business. W. C. HOWLAND.

## CINCINNATI.

Wang, with his tuneful music and those clever artists, De Wolf Hopper and Della Fox, as leading features, crowded the Grand at every performance. The burlesque, *Robin Hood*, through its plot and affords the comedian full opportunity. Della Fox fairly divided the honors of the week with Mr. Hopper, and the hearty greeting accorded their singing of "The Man in the Moon" and the nursery rhymes attested the popularity of the pair. Jeanette St. Henry, Anna O'Keefe, Marion Singer, Samuel Ross, and Alice Klein in their respective roles were notably good. The ending of the second act was a marvelous piece of stage work. The Carl 18-23; Agnes Huntington Opera co. 21-25.

The illness of Marie Wainwright 11, 21, resulting from cold contracted previous week in Kansas City, which developed into a serious case of neuralgia, necessitated Manager Balenbergh to close the piece during the early portion of the week ending 16. The advance sale had been unusually large, and the illness of the artist entailed no little pecuniary loss to both managers. The production of Amy Robson 17-21 displayed Miss Wainwright at her best, and Henry Miller, her leading man, rendered the artist excellent support. The cast was more than satisfactory, and the piece was staged in the highest style of the art. The Piton Stock co. in return engagement 18-23. Mr. Bill 25-29.

The Two Old Cronies entertained their admirers very acceptably, and with considerable profit to the management, at Heuck's during week ending 20. The sketch, *Robin Hood*, and some extent, since last presented at Havlin's, and the manner of O'Donovan Duff and Jacob Blotzmeier are now satisfactorily handled by E. J. Hefferman and A. H. Wilson. Ada Deaves, Florence Myatt, and the sisters Don were well received in their respective roles. Hanlon's Superba 17-23. The Power of the Press 24.

The Howard Athenaeum co. was at Havlin's 18-20. Dockstadler's Minstrels 17-23. The Bottom of the Sea 21-25.

At Havlin's Edward J. Hagan's *One of the Finest*, with Edwin M. Ryan as John Misher, the role made famous by Gus Williams, captured the clientele of that house during the week ending 16. The cast was satisfactory throughout, and the manner of the play assisted largely in the week's success. Phoebe McAllister in the leading female role proved herself an artist of considerable power. Daniel Boone 17-23.

The Rents Santley co. closed a very successful engagement at the Pop 15, the programme being one of the best of the season. The leading features of the entertainment were Natta's jugglery, Cora Strong's vocalism, Mathews and Harris in a sketch, and Lorene Wyatt, who proved herself a very clever burlesque artist. Weber and Field's Specialty co. 17-23. Hyde's Specialty co. 24-30.

Manager Harry Kentworth, of the Grand, accompanied by his estimable wife, who has been visiting the metropolis during the past week, will return 15.

Signor A. Liberati, the distinguished cornet soloist, was accorded an ovation at the Sunday "Pop" 16.

James F. Dean, who doubled the roles of Cy Prime and Henry Hopkins, in *The Old Homestead* traveling co., died suddenly in this city 8 from heart trouble. The deceased was in his forty-eighth year, and during his twenty-five years' stage experience had been prominently identified with the support of Forrest, Booth, Barrett, Fanny Davenport and Richard 10-12. During the past two seasons he has been a leading member of *The Old Homestead* co., and was one of the most popular members of the co. The remains were sent to Holyoke, Mass., for interment. Lizzie Smith, Mary Bird, and James F. Dean, all prominent artists, have died within a week in Cincinnati.

General James T. Powers, of A Straight Up fame, has ordered a marble monument for poor Mary Bird's grave. The visiting professionals were prominent in the attendance at her funeral.

Mrs. James E. Fennessy, wife of the clever North Side manager, returned 8 from a visit to Indiana relatives.

Lena Tetterborn, a former well-known sourette, who has been residing here for some years, was the star 10 at the German Theatre.

Manager Bob Miles and Richard Mansfield engaged in a little newspaper controversy during the past week.

Alice S. Callahan, wife of Charles E. Callahan, a prominent theatrical manager, was brought before the Probate Court here by relatives 7 to have her sanity inquired into. After a partial examination the case was dismissed, but it is understood that the lady's friends will take steps to have her cared for at a private asylum near Oxford, O.

JAMES McDONOUGH.

## WASHINGTON, D. C.

Notwithstanding the disagreeable weather of the past week, there was good attendance at all of the five theatres.

A varied programme greeted the patrons of Albion's. On 11 the Choral Society, under Walter Damrosch's direction, was the attraction. On 12 the symphony orchestra of New York was also under the direction of Prof. Damrosch. The remainder of the week was given up to Sarah Bernhardt in *Leah*, from *From Jeanne d'Arc*, *Camille*, and *La Tosca*. Next week this house will have the Bostonians in *Robin Hood*, and on 21 Edwin W. Hall will take this co. to Baltimore, giving a special matinee of *Robin Hood* at Ford's Opera House, returning to Washington in time for the evening performance.

Theridior was presented at the National by Charles Frohman's co., and next week the Meininger co. will produce *Julius Caesar*. Rice's Evangelina was the week's attraction at

the Academy, and next week, Julia Marlowe will appear in a repertoire of classic plays.

At the Bijou, *The Runaway Wife* was presented. Lost in London next week.

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EDWARD O'DONNELL.

## LOUISVILLE.

Minna Gale's engagement at Macaulay's closed with delightful performances of *Pygmalion* and *Galatea* and *Ingomar*. The local critics were all profuse in praise of the fair star. Joseph Haworth opened 11 to an overflowing house in spite of very inclement weather. During his stay, St. Marc, The Wonder, Ruy Blas, and The Bells will be given. Atkins Lawrence and Kathryn Kidder, of the supporting cast, deserve special mention. Thomas W. Keene next.

The season of German comedy at the Masonic was generally patronized by the German contingent, which evidently thoroughly enjoyed the plays presented. This week Lydia Thompson is giving a drawing card. She offers three little one-act pieces, *A Bad Penny*, *Uncle Dan*, and *Brie-Brac*, appearing in the last two. The old guard was out in full force, and many a story was told of early days when the fair Lydia captivated all beholders. Margaret Mather next.

Theodore Thomas' Orchestra will give two concerts at the Auditorium 18, 19, and great preparations are being made for the big engagement of Theridior which follows shortly after.

Lottie Williams, supported by a capable co., is drawing good business at Bijou with *New York Day by Day*.

A Winter view of Harlem Bridge is an incidental piece of scenic stage realism. Sam Devere next.

Jack Royal of the lead, with Harry Lucy as the star, is the attraction at Harris'. The young actor is a favorite here, and, according to the verdict of local authorities, Nym Crinkle has fitted him with a part especially suited to his abilities. The Boston Howard Athenaeum co. 21-25.

At the New Buck Harry Williams' own co. is the attraction. The Burke Brothers, Frank Bush and the Electric Organ of Prof. Julienne all attract praise.

Bind Tom's receipts were attached here to satisfy a judgment obtained for legal services rendered by an attorney upon the occasion of a former visit.

Julia Harris, a promising young pupil of Prof. Edwin Rostell's Dramatic Academy, secured an engagement with Julia Marlowe, and is now on the road.

Emma F. Stelle, of Lydia Thompson's co., looks very brightly in *Uncle Dan* and *Brie-Brac*. Colonel Savage, of the Buck, is now referred to as Cicero, all the result of a flight of oratory in responding to a presentation speech during the holidays.

Messrs. Brown and Reilly, of the Bijou circuit firm of Remen, Osmond and Reilly, wire from Nashville, Tenn., that the opening of their new house was highly successful every way. The circuit will soon embrace other Southern cities.

At the conclusion of the engagement at the Buckingham here, the City Club Burlesque co. proceeded to Chicago, 17-18. L. N. A. and C. R. V., better known as *The Monks*. A terrible wreck occurred before reaching their destination, resulting in the death of Irma Van Rokav and the fatal injuring of Nellie Hanley, Paul Allen, Fanny Everett, Ollie Lewis, and other members of the co. The people had made many friends during their stay here.

The Wonderland Museum and Theatre seems to be doing well. Among attractions this week are *Edwards' Ideal Comedy* co., and *Mile Ganetta's* performing birds.

CHARLES D. CLARKE.

## BROOKLYN.

Uncle Celestin won the approval of the Park Theatre patrons 17-18. The Casino co. is an excellent one, and contains many old favorites. The Kendals in repertoire 17-21. Julia Marlowe week ending 20.

Edwin Thompson closed his successful three weeks' engagement at the Grand Opera House 17-20. Carmencita 21-23. This is the Spanish dancer's first appearance in Brooklyn and she will doubtless draw well.

A Night at the Circus, with Nellie McHenry as the star, created laughter and applause at Holmes' Theatre week of 18. The play is very funny and the star clever and sprightly as of yore. Birds of a Feather 18-21.

The Seidl Society gave a concert at the Academy of Music 12 which was largely attended. The Euterpe Orchestra occupied the house on Thursday evening, 14, and rendered a difficult programme in good style.

K. M.

## JERSEY CITY.

George W. Monroe in Aunt Bridget's Baby filled the Academy of Music 11-16. Mr. Monroe always draws good houses here. He gives a clean, bright entertainment, and is supported by an excellent co. Men and Women 17-21.

His and she was presented at the Opera House. McKenna's Flirtation 21-23.

## HOW MANY PLAYS MAKE A DRAMATIST?

### *Spirit of the Times.*

If literary people would adopt as a rule that three successful original plays make an author, and three successful original plays make a dramatist, the chaos would be separated from the wheat, and the profession of literature cleared and ennobled. Men serve a seven years' apprenticeship to a trade, and produce a great deal of good work before they rank as master workmen; but, with a single book, or a single play, other men claim to rank as authors or dramatists. One play Albery wrote was an instance of the harm which a person may do to the profession and to himself by deserting a good business to hang around stage-doors. One picture does not make an artist; one musical composition, a composer; one sermon, a preacher; one patient, a doctor. Only in literature are the immature and the imitators allowed to be classed with the Shakespeares and the Molières.

The plot of *The Mountebanks*, the new opera by Gilbert and Cellier, is told thus—in the words of Gilbert himself: "An alchemist, who has blown himself up in his researches after the philosopher's stone, has left a powerful potion behind him which has the property of making sham things real. This potion, which is diluted with wine, falls into the hands of a number of persons, all of whom, for different reasons, are assuming identities of disposition which do not belong to them. Unacquainted with the potion's power, they drink the doctored wine, and at once are transformed into the characters they have assumed. Thus a gang of banditti, who have seized on a monastery for a felonious purpose, have disguised themselves in the monks' robes, and are transformed into virtuous Dominicans, to the distress of the girls to whom they were to have been married. Two mountebanks, who pretend to be clock-work representations of Hamlet and Ophelia, are transformed accordingly. A young bride, who for an unworthy purpose, has disguised herself as an old woman, becomes an old woman in fact. A conjuror who pretends to be dying of slow poison really suffers the agonies he simulates. A young girl who pretends an affection she does not feel, in order to lure an admirer from a rival beauty, becomes the lovesick girl she affects to be, and her rival, who, for the purposes of rehearsing the reception of a couple of cardinals, has assumed the part of a wife, becomes a wife in earnest. Or, conversely, matters are eventually straightened out." The opera is in two acts; the scene is laid in Sicily.

## CORRESPONDENCE.

### ALABAMA.

MONTGOMERY.—OPERA HOUSE (G. F. McNeil, ad. manager): J. C. Stewart's Two Johns co. to a fair audience 5.—THEATRE (G. F. McDonald, manager): Boston Symphony Orchestra Club in grand concert to a small house 2. Daniel Frohman's excellent co. presented *The Charity Ball* to a large and fashionable audience 7.—LEWIS. Fred Wonne, business manager of All the Comforts of Home co., and George H. Murray, business manager of *The Dazzler*, was here 17 arranging dates for their respective cos.

SUFAULA.—MORRIS OPERA HOUSE (J. H. Morris, manager): Two Johns co. fair business. Good co. Mme. Janauschek 16; F. M. C. 17; return date. F. M. C. Manager Stewart, of The Two Johns, reports business good over the Southern circuit.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): All the Comforts of Home 11 to excellent business, considering the inclement weather. Kate Castleton 13; moderate house. F. M. C. Christmas number was *Faraway*; the news-dealers sold entirely out within half an hour after its arrival.

TALLADEGA.—CHAMBERS NEW OPERA HOUSE (George W. Chambers, manager): Mme. Janauschek in *Harvest Moon*; splendid performance to a small audience, owing to inclement weather.

MOBILE.—THEATRE (J. Tannenbaum, manager): A large and brilliant audience assembled to witness *The Charity Ball*. The fine play, well acted, carried the audience up to the highest pitch of enthusiasm. Boyd Putnam, W. A. Sands, Ethel Greybrooke and Eliza Logan deserve special mention. Cora Tanner 11 in *Will She Divorce a Him* played to a full house; rest of the engagement to poor business. The play does not afford Miss Tanner the necessary opportunities to display her skill as a star. Corinne 13, 14.

ANNISTON.—NOBLE STREET THEATRE (H. P. Dunn, manager): Mme. Janauschek in *The Harlequinade* 9 to a small but highly pleased audience. Charles A. Gardner 14.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (F. P. O'Brien, manager): *Charity Ball* 11, good business. Miss Lowery as Bess Van Buren deserves special mention. She made a great hit here. She has all the endowments to make a splendid actress. Corinne in *Carmen* 12 to 14 to large and well-pleased houses. Mr. and Mrs. Polisev, singing the duet, *The Handsome and Gentleman*, A. P. Shaver, after a slight attack of the grip is again at his desk, to the delight of his many friends.

HUNTSVILLE.—CITY OPERA HOUSE (C. H. Halsey, manager): Madame Janauschek in *The Harvest Moon* 10; small house. Vernon Jarboe in *Starlight* 12 to a 350 house. Miss Jarboe needs a new play, something better than *Starlight*. D. S. Vernon billed the town like a circus for Jarboe.

SHEFFIELD.—OPERA HOUSE (J. D. Davaea, Jr., manager): Vernon Jarboe Comedy co. in *Starlight* to a good house 7. The star's imitations of Madame Theo were fine and elicited much applause. Ten Nights in a Bar-Room 18.

### ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Cook and Bernath, managers): Little Tycoon Opera co. splendid performance to a fair house 10.

NEWPORT.—THEATRE (G. H. Johnston, manager): Wells-Jeffries co. 4 to a fair business. Repertoire: *Noble Outcast*, *Black Diamonds*, *Face to Face*.

### COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Joseph Grismer and Phoebe Davies presented *The Burglar* to light business 21. The Clemenceau Case, with Sibel Johnson in the cast, to a fair house 7.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Chase, manager): The Grismer Davies presented *The Burglar* 6 and *Fernchiff* 7 to S. R. 6.

### CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Lewis Morrison's Faust was greeted only by fair houses 3. The Limited Mail drew big houses 10, 12. Carleton and Spanish Students packed the house 11. Noble returns in *Gorman's Minstrels* 10. Primrose and West 20. Agent Brown, of the former, and Agent Black, of the latter, were at a quandary what to do and were considering, at last reports, a scheme of consolidation for two nights of minstrel carnival. Agent Black kept bustling between the telephone and telegraph communications with headquarters. The fertile brain of a local scribe suggested his employing the services of a rainmaker to dog rivals whose dates precede too closely.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Gus Williams in *Kepler's Fortunes* 10, fair house. Hattie Barnard-Chase in *Uncle's Darling* 11, good house.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Gus Williams and co. in *Kepler's Fortunes* 13, good business. The County Fair filled the theatre with an appreciative audience. A large and fashionable audience greeted Marie Prescott and R. E. MacLean in *Cleopatra*. The unsatisfactory weather did not prevent Lewis Morrison in *Faust* from attracting a large audience 11.—LEWIS. Manager Jacques has recovered from his recent illness.

NEW HAVEN.—PROCTOR'S OPERA HOUSE (T. Turner, manager): *The Stowaway* drew a large and well-pleased audience 10. Lewis Morrison in *Faust* drew largely 11, 12. Owing to illness Mr. Morrison had to give up after the first act 11. William Owens filled his role satisfactorily the rest of the evening. J. K. Emmet 10; Robert Mantell 14.—HYERSON THEATRE (G. E. Bunnell, manager): The County Fair had well filled houses at each performance 7-9. Amateurs filled the house 10 with a concert. Metropolitan Opera co. in *Vignon* 11.—GRAND OPERA HOUSE (G. E. Bunnell, manager): Dan McCarthy's Circus drew an extraordinary large house 7-9. Master and Master attracted large and appreciative audiences 11-13. Hattie Barnard-Chase 14-16. T. J. W. P. Fisher, formerly of this city, I am pleased to say, is now doing well with *The Stowaway* co. Sutanella, a fire-eating freak, late at Bell's Museum, has "jumped" the town, leaving many unpaid bills. He claimed that he bought out Proctor's *Faust* here.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): J. K. Emmet in *Fritz in Ireland* was billed 12, and the co. came, but owing to the illness of Mr. Emmet the house was dark. Hi Henry's Minstrels 21.

### CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): W. S. Cleveland's Minstrels 4; light business. W. J. Gilmore's New Theatre's Auction 7; good business. U and I 14 16; W. T. Carleton's Opera co. 18-22. Los Angeles Theatre, H. C. Watt, managers: *The New Family*







and provided a beautiful diamond ring from the members of her co., and they were all kindly remembered by her. The Midnight Alarm is for the benefit of the Bala Brine Company, played by S. R. O. The scenery and mechanical effects were very good, as were the co. McKenna's first night business was 12.

**NEWARK.** **MICHAEL'S NEWARK THEATRE.** Col. M. M. Morton, manager. Helen Barry made her first appearance before a Newark audience in a Night's Frolic before a large house. Penny Davenport in Cleopatra is a grand success. Theatrical H. R. Jacobs, manager. One of the finest talents in the American stage is presented in Jacob's Theatre before a large audience. The play is entitled McKenna's Flirtation. It is the Irish comedy in which William Barry and Hugh Fay scored a notable success in New York during several seasons. The illness of Mr. Fay compelled him to retire from the co. some time ago, but his place is filled by Joseph Brennan in so acceptable a manner as to leave nothing to be desired. All the elements of the comedy conduce to its success. The situations are comical, the variety of occurrences great, and the dialogue droll and amusing.

**TRENTON.** **TAYLOR OPERA HOUSE.** John Taylor, manager. The Barry and Fay co. in McKenna's Flirtation to a fair audience. Donnelly and Carroll in Natural Gas is a tremendous house. The stars received several curtain calls. Flora Moore and her co. in The Fox to a fair-sized house.

## NEW YORK.

**BUFFALO.** **ACADEMY OF MUSIC.** Meech Brothers, managers. A Straight Tip made a great hit. Fanny Rice in A Lily's Surprise is a success. The weather has been favorable, with excellent sleighing, and all of the theatres have profited thereby. James T. Powers is a great favorite here, as is also Pete Daly. House Normet, and is with the co. is a former resident of Buffalo. Manager Rosenbaum stated that, although his opening last year was what he considered a big one, it was just 200 more this year. Great sorrow prevails in the co. on account of the tragic death of Mary Bird, a prominent member of the cast. Jennie Satterlee is playing the role taken by the late Miss Bird. The German Liliuputians are booked for the whole of next week. Their entertainment is in their vernacular. **STAR THEATRE.** Robinson and Lederer, managers. Marie Hubert Frohman presented The Witch, a novel and weird drama, based upon the fanaticism of the Puritans. The engagement, although an artistic success, was financially peculiar. **COMMONS.** Lyette H. R. Jacobs, manager. Agnes Wallace V. in a sensational melodrama, entitled The World Against Her, surely had the audience with her while in Buffalo. The attendance was excellent, and the regular patrons revelled in her triumph. **COURT STREET.** The misnomer of The London Gaiety Girls deluded many credulous people into believing that they were to see the London Gaiety co. It is unnecessary to say that they were disappointed, although the co. played to big business. **SHEA'S MUSIC HALL.** Fascinating, elusive Millie Price Dow, who has captured the hearts of the sterner sex, has gone to Denver to contest the divorce case brought against her by her husband. E. J. Sweeney and Dot Pullman were the special attractions after her departure. **MUSKIE THEATRE.** E. J. Robinson, proprietor. Strik and Zeno were the leaders of the theatre, with special features at the museum. Big business all the week. **MUSIC HALL.** W. H. Brennan, manager. The divine, indefatigable Paderewski, with his nimbus of amber ringlets, appeared before the co. last week. Music Hall has never contained so large an audience except on the occasion of some political harangue. Three thousand dollars was an easy estimate while at one time a fear was expressed of the guarantee of \$10,000. Great credit reflects upon the Orpheus Society and Mr. Brennan in obtaining such an artist.

**JOHNSTOWN.** **GRAND OPERA HOUSE.** C. H. Ball, manager. The Great Metropolis to light business. 12. Pearl of Pekin 19.

**TROY.** **GRAND OPERA HOUSE.** S. M. Hickey, manager. Blue Jeans played to big business. 7-9. Ole Olson to excellent houses. 12-11. The Limited Mail 14-6. Billy Lester's Specialty co. 18-20. **REID'S OPERA HOUSE.** Gardner Rand, manager. Tuxedo, as presented by George Thatcher's Minstrels, drew largely 12. **GAIETY THEATRE.** James Heards, manager. Billy Madden's co. to good houses 11-15.

**AUBURN.** **BURTON OPERA HOUSE.** E. S. Newton, manager. The County Fair played to good houses afternoon and evening of 9. The Baldwin Comedy co. 11-15.

**GLENN.** **OPERA HOUSE.** Wagner and Reis, managers. W. H. Powers' Ivy Leaf 4; poor business. Mattie Vickers in Edelweiss 12; fair house; deserved much better.

**SINGHANTON.** **OPERA HOUSE.** J. P. E. Clark, manager. Tuxedo 12; well-filled house. Mugs Landing 8-2; good business. Kittle Rhodes 12-19; crowded houses nightly. Mr. Wilkinson's Widows 12; Dark Secret 12.

**HORNELLVILLE.** **SHATTUCK OPERA HOUSE.** Charles A. Bird, manager. Mattie Vickers, who should have appeared here in title role of Edelweiss 12, was taken suddenly ill in Buffalo and unable to leave that city. Her part was very acceptably taken by Emma Lovett. The supporting co. is excellent, and pleased a fair house.

**COHOS.** **CITY THEATRE.** E. C. Game, manager. Nellie M. Henry and a very clever co. presented A Night at the Circus 9, and a large or better pleased audience has not left the theatre this season. **ITEMS:** Herri Osborne, of the Niobe co., accompanied by Mr. and Mrs. Dr. Mitchell, attended the theatre 9. Miss Osborne hopes to take her place in the cast when her co. plays its engagement here 20. James McKinley, of the McHenry co., spent Sunday 21 here; the rest of the co. left for New York at midnight 9. Marie V. Milford (Tilly V. Paton), of this city, is visiting relatives here.

**LOCKPORT.** **HOGE OPERA HOUSE.** H. A. Foster, manager. Effie Elsler 7; crowded house. Soap Bubble 11; Neil Burgess in County Fair 12. **ITEM:** Miss Elsler entertained the ladies of her co. to a sleigh ride on the afternoon of 12.

**JAMESTOWN.** **ALLEN'S OPERA HOUSE.** A. E. Allen, manager. Agnes Wallace-Villa in The World Against Her 9 to fair business; excellent performance. Adams and Lenton's A Crazy Lot 12. George Wilson's Minstrels 19. Hanlon's Fantasma 20-21; County Fair 21; Howard Burlesque co. 17.

**CORNING.** **OPERA HOUSE.** A. C. Arthur, manager. Wainwright's Bridget Concert 10, 11; small but highly entertained audience. The County Fair to S. R. O. 15, and the performance was a huge success. Agnes Herndon 18; Dark Secret 20. **ITEM:** Miss Vargen, of the Mockridge co., was taken suddenly ill on the afternoon of 12, and was unable to appear in the evening.

**SYRACUSE.** **WITTING OPERA HOUSE.** Wagner and Reis, managers. Tuxedo and Thatcher's Minstrels played large audiences 7. Effie Elsler and C. W. Coudock in Hazel Kirke 11-12; fair business. Blue Jeans 14-16; A Straight Tip 18-19; Rose Coghlan 20. **H. R. JACOBS OPERA HOUSE.** H. R. Jacobs, manager. Ole Olson was well received 7-9, as was the Ivy Leaf 10-12. The Great Metropolis 12-16; The White Slave 17-21; Annie Ward Tiffany 21-22.

**MATTAWAN.** **DRIBLE OPERA HOUSE.** W. S. Noble, manager. Hettie Bernard-Chase in Uncle's Darling 10 to fair business. Zig-Zag 11 gave an excellent performance to a fair audience. **ITEM:** Gustave Kahn, formerly representing The Minstrels, has accepted the position of manager of the Zig-Zag troupe, and entered upon his new duties while the co. was here.

**HUDSON.** **OPERA HOUSE.** Fox and Kelly, managers. The Latest Fad on a second appearance here this season, drew a large audience.

**AMSTERDAM.** **OPERA HOUSE.** A. Z. Neff, manager. The Great Metropolis failed to please a small audience 11.

**CANANDAIGUA.** **GRAND OPERA HOUSE.** McKenna and Mather, managers. Another disappointment came, a called Pete Peterson. Good business. Mr. Wilkinson's Widows 22. Carroll Johnson in The Coward 24; Grimes' Cellar Door 25. Annie Ward Tiffany Feb. 2. Lydia Thompson, Verona Jarboe 21; Niobe 21; Charles T. Ellis 21. **ITEM:** Business here has been large all season.

**UTICA.** **OPERA HOUSE.** Helen Barry in A Night's Frolic 8, 9 to very large business. She

carried under the auspices of the Twenty-Fifth Separate Co., and was a pleasing success. Blue Jeans 11, 12 to large and delighted audiences. The Great Metropolis 13 to a fair-sized audience. Rose Coghlan 20; George Wilson's Minstrels 21.

**SCHENECTADY.** **CENTRE STREET OPERA HOUSE.** Sisters, managers. The Great Metropolis to a light house 9. Tuxedo drew a packed house 11. Pearl of Pekin had a good audience 12, and everybody was well pleased.

**HANLON.** **HANLON OPERA HOUSE.** Hanlon's Fantasma played to very good business week ending 16. The play is excellently staged, the scenic effects being many and wonderful. The Buff Opera co. week of 17. **COLONISTS THEATRE.** The Stowaway made an excellent showing week ending 17. The piece is full of startling incidents and dramatic climaxes, and kept the house in an uproarious state of enthusiasm. The Parlor Match 17.

**WATERTOWN.** **CITY OPERA HOUSE.** E. M. Gates, manager. Effie Elsler in Hazel Kirke 9 to fair business. County Fair 11 to capacity of the house.

**CANASTOTA.** **BRUCE OPERA HOUSE.** J. F. O'Brien, manager. The Irish Chorus, booked here, did not appear. **O'Flynn** in Mexico Feb. 2.

**PENN YAN.** **SHUTTARD OPERA HOUSE.** C. H. Henson, manager. Baldwin Comedy co. 4-9 in repertoire. County Fair 14; Step-Daughter 19.

**LYONS.** **MEMORIAL HALL.** W. J. Hines, manager. County Fair 11; good business. Performance satisfactory. **ITEM:** Manager Hines will open the Opera House 25 with The Pearl of Pekin.

**OSWEGO.** **ACADEMY OF MUSIC.** Wallace H. Frisbie, manager. The County Fair packed the house 12, standing room being the only thing obtainable 12. The performance was a whole, was not up to expectations. Baldwin Comedy co. 17, 21; Annie Ward Tiffany 21; Hellen and Hart 21.

**ALBION.** **NEW GRAND OPERA HOUSE.** H. A. Foster, manager. Effie Elsler, strongly supported by such artists as C. W. Coudock, Frank Weston, and many others, presented Hazel Kirke to S. R. O. **ITEM:** Manager Foster states that The Minstrels is the new dramatic paper published by the Beautiful souvenir programmes were presented to the ladies during the first act of Hazel Kirke. Soap Bubble 11; The Witch 21.

**POUGHKEEPSIE.** **COLLINGSWOOD OPERA HOUSE.** E. B. Sweet, manager. No. 1 Mugs Landing co. to a fair-sized audience 7. Pearl of Pekin to a large and well-pleased audience. Gus Williams 12. **ITEM:** Manager Sweet states that the Minstrels is the new dramatic paper published by the Beautiful souvenir programmes were presented to the ladies during the first act of Hazel Kirke. Soap Bubble 11; The Witch 21.

**ROCHESTER.** **LYCEUM THEATRE.** A. E. Wood, manager. The Midnight Bell played good-sized audiences 11-13. A Straight Tip was presented 14-16. **ITEM:** Manager Wood states that the Minstrels is the new dramatic paper published by the Beautiful souvenir programmes were presented to the ladies during the first act of Hazel Kirke. Soap Bubble 11; The Witch 21.

## NORTH CAROLINA.

**WILMINGTON.** **OPERA HOUSE.** J. M. Cronly, manager. Rhea in La Carina 12 to a large house.

**CHARLOTTE.** **OPERA HOUSE.** Sanders and Gray, managers. A Social Session co. 6; good-sized audience.

## OHIO.

**COLUMBUS.** **GRAND OPERA HOUSE.** Miller Brothers, managers. Robert Downing had a very successful week 1-3. Annie Ward Tiffany in The Step-Daughter had immense houses 11, 12, but owing to inclement weather business fell off some 21. Men and Women finishes the week, and advance sales are heavy. The Old Heidelberg 12-21. **METROPOLITAN OPERA HOUSE.** D. Nelson and Talbott, managers. The sale of seats for the engagement of the Bostonians 15, 16 is large. They will appear in Robin Hood and Dorothy. Katie Emmett in The Walls of New York 17, 18; Spider and Fly 20; Far and Near 21; Modessa 21; Margaret Mather 21. **PARK THEATRE.** Talbott and Talbott, managers. Williams and Orr's Meteors are attracting large houses this week and are giving a good specialty performance. **ITEM:** Remenyi will concertize at the Auditorium 14. Professor Hedder Myer's orchestra will give their third Sunday "pop" at the Auditorium 17. These are becoming popular. The orchestra had to be placed on the stage at the performance of The Step-Daughter at the Grand 11.

**TOLEDO.** **WHEELER OPERA HOUSE.** S. W. Brady, manager. The Fat Men's Club 7, 10 to slim houses. If there is any use or excuse for this conglomeration of nonsense existing, no one ever found it out. The Spider and Fly to a good house. This piece has little to recommend it, but the work of the comedian, Charles H. Kenny. His quiet humor was irresistible, and he deserves a position in a better co. The Corried co. in Poor Jonathan disappointed a large house 11. The opera is a poor one at best, and the co. is below the average. Men and Women 12, 13 to good houses, and it was rare to see the troupe. The orchestra had to be placed on the stage at the performance of The Step-Daughter at the Grand 11.

**ZANESVILLE.** **SCHULTZ OPERA HOUSE.** Annie Ward Tiffany in The Step-Daughter 6 to an enthusiastic audience. **ITEM:** The Mammoth Minstrels of 11 place have got to fighting. They were organized from local amateurs and professionals for two performances on New Year's Day, and the stands, in letters two feet high, proclaimed the object to be "Sweet Charity," but said nothing about an arrangement whereby the professionals were to have 75 per cent of the net receipts, and "Sweet Charity" was left. Before the division of the spoils two of three of the amateurs reimbursed themselves for expenses and trouble. The professionals got 25¢ each, and began to fret. "Sweet Charity" got 50¢ out of 88¢ gross, and said nothing.

**KENTON.** **DICKSON'S GRAND OPERA HOUSE.** Henry Dickson, manager. The New Boy tramp 7 to a good house. The Sadie Scanlon co. was to have played here 11, but the date was canceled.

**BELLAIRE.** **FLYNN THEATRE.** (Dickens and Co. managers. Stetson's Uncle Tom's Cabin co. to a large and well-pleased audience. The English Equines 11, 12. Turner's English Girls 14; Fast Mail 15.

**BELLEFONTAINE.** **GRAND OPERA HOUSE.** T. L. Hutchins, manager. Augustin Neuville in The New Boy Tramp 6 to a large and delighted audience. Fabio Romani 11.

**PORTSMOUTH.** **GRAND OPERA HOUSE.** H. S. Grimes, manager. Lillian Kennedy in She Couldn't Marry Three 11; good business. E. C. Smith, the gentlemanly advance agent, made many friends while in the city.

**CAMBRIDGE.** **HAMMOND'S OPERA HOUSE.** R. Hammond, manager. The Shadow Detective small attendance. Helen Desmond was taken suddenly ill, and Leona Bland doubled in Miss Desmond's part and her own acceptably.

**PONEROV.** **OPERA HOUSE.** Lillian Kennedy in She Couldn't Marry Three played a S. R. O. house 11. Lillian Mary 15. **ITEM:** Edwin De Coursey, formerly in advance of C. W. Coudock and Operatic Minstrels, has purchased a property and will shortly place it on the road. Mr. De Coursey has been visiting here for the last few weeks.

**MANSFIELD.** **MEMORIAL OPERA HOUSE.** H. P. Boyle, manager. The Melville Sisters 4-9. Augustin Neuville in The New Boy Tramp 11 had a good-sized audience.

**UNRICHVILLE.** **CITY OPERA HOUSE.** Elvin and Van Ostran, managers. Stetson's Uncle Tom's Cabin co. to a large audience. With the exception of 10-11, the co. is weak.

**FREMONT.** **GRAND OPERA HOUSE.** E. H. Russell, manager. The Fast Mail 5; large audience. Melville Sisters 11.

**ALLIANCE.** **GODDARD'S OPERA HOUSE.** C. W. Carlsman, manager. Keep it Dark 5; fair audience.

**MARIION.** **MUSIC HALL.** James B. Sargent,

manager. Arlington's Minstrels 8; good performance to light business. Daniel Boone 12; big house; performance unsatisfactory.

**BRVAN.** **JONES' OPERA HOUSE.** Boston Lyceum Concert co. 6; small attendance. Henry Chantrel 11; S. R. O. Swedish Ladies' Concert co. 11; light business. Firemen's Ward 14.

**FREMONT.** **GRAND OPERA HOUSE.** E. H. Russell, manager. Melville Sisters appeared 11-12.

**AKRON.** **ACADEMY OF MUSIC.** W. A. Robinson, manager. W. J. Bryant and Lizzie Richmond in Keep it Dark drew good houses, matinee and evening performances 1. Pat and Mattie Rooney in Lord Romney to a good house 4. James Reilly in The Broom-Maker to a fair house 5. Annie Ward Tiffany as Peggy Nolan in The Step-Daughter was received by a fair audience. Considerably scenery was used by this co. which adds effect to the piece. Manchester's French Follies co. played to a fair house 12.

**STEUBENVILLE.** **CITY OPERA HOUSE.** W. D. McLanolin, manager. Lillian Kennedy in She Couldn't Marry Three to a good house 7. Charles T. Ellis to a large audience 9. **ITEM:** Frank E. Jamison, after an illness of eleven weeks, has resumed his position as leading man of Charles T. Ellis' co. Clara Moore also returned to Ellis' cast 10. During Miss Moore's ten days' illness her place was filled by Marion Ballou in a very satisfactory manner.

## PENNSYLVANIA.

**SCRANTON.** **ACADEMY OF MUSIC.** M. H. Burdinger, manager. Lost in New York 1, 2, giving three entertainments to packed houses. The City Directors 3. George Thatcher's co. in Tuxedo 6; large and delighted audience. Natural Gas 12; good business. Devil's Mine 13; fair business. Niobe 15, 16, to small business. The co. is a strong one and deserves full houses. George C. Staler 11 in A Royal Pass to good business.

**JOHNSTOWN.** **ADAMS' OPERA HOUSE.** Alexander Adams, manager. Little's World 4; good business. Hand of Fate 12; good business. Alexander Salvini 21; James Reilly 22; Daniel Boone 23. **ITEM:** The Emerald Dramatic Association, an organization that had quite a reputation before the Coneyaugh flood, having on several occasions given fine entertainments, was reorganized with the following officers: President, M. J. Carroll, secretary, Hugh McDonald, treasurer, James S. Sean, stage manager, Michael McAniff, Herbert S. Nuttall, professionally known as H. M. Taylor, of the Hand of Fate, is an old Johnstown boy, and he met with a warm reception while here 12.

**LEBANON.** **FISHER'S OPERA HOUSE.** George H. Spang, manager. Fire Patrol 8; medium house. The scenic effects were very fine, and the entertainment was well received. Annie Mitchell and Harry Knight 11-12. A Royal Pass 21.

**SAHANO.** **CITY OPERA HOUSE.** J. L. Quirk, manager. Alfred Kellery in Of Fanny 12; good business. Big business; good performance. Marney and McGowan's U. T. C. co. to a fair house 11; performance mediocre.

**ERIE.** **PARK OPERA HOUSE.** John L. Kerr, manager. Henry E. Dixey in double bill, A Tangled Skein and The Solicitor to a medium audience 8. The Still Alarm to good-sized audiences 11, 12.

**NANTICONE.** **BROADWAY OPERA HOUSE.** F. P. Crozier, manager. St. Perkins 12; fair business.

**EASTON.** **OPERA HOUSE.** Thomas E. Shea in repertoire week ending 9. **ITEM:** On 8 Mr. Shea was tendered a banquet by the Erie City Club, of Easton. Mr. Shea presented the Club with a very elegant parlor lamp.

**MILTON.** **GRAND OPERA HOUSE.** W. H. Smith, manager. O'Flynn in Mexico 7; small business. The Hermit 12; very small house. The Paymaster 11.

**MEADVILLE.** **ACADEMY OF MUSIC.** E. A. Hempstead, manager. W. H. Powers in The Ivy Leaf 1; attracted a meagre audience. New York Symphony Club 9; by request of the Kenyonist, assisted by an excellent concert co., pleased a small audience 11.

**SHARON.** **CARVER OPERA HOUSE.** P. F. Davis, manager. New York Symphony Club to big business 11.

**CORRY.** **OPERA HOUSE.** W. L. Hines, manager. Crazy Lot 4; fair business; good performance. Mattie Vickers 11.

**BRADFORD.** **WAGNER OPERA HOUSE.** Wagner and Reis, managers. Mattie Vickers in Edelweiss 13; fair house. Lillian Burkhardt, elocutionist, 12.

**FOSTWICK.** **OPERA HOUSE.** C. F. Schroll, manager. The City Directors 10; fair business. **ITEM:** At a recent meeting of the Opera House directors it was definitely decided to remodel the house this season. Mr. W. F. Wise, of the firm of W. F. Wise & Co., Theatrical Architects at Tyrone, Pa., was instructed to prepare plans. It is proposed to erect an addition to the present building, and to be used entirely for the stage. When completed it will be equipped with all the modern improvements including steam heat and electric lights. It will have a seating capacity from 1,000 to 2,000. No expense will be spared to make it one of the finest theatres in this section.

**INDIANA.** **LIBRARY HALL.** Hostings and Pennington, managers. J. Z. Little in The World 11 to a small house. The scenic effects were good, and the piece would have been well received had it not been for a little quavering and "tom-foolery" on the part of the players. Theresa Newcomb 11.

**READING.** **ACADEMY OF MUSIC.** John D. Misher, manager. The Fast Mail was well attended 8; the scenic effects were good. Mr. Wilkinson's Widows was well produced by a good co. to a large house 11. **ITEM:** Your correspondent is indebted for courtesies extended by Smith F. Turner of The Fast Mail.

**HONESDALE.** **OPERA HOUSE.** R. W. Brady, manager. The May Day Davenport Burlesque and Folly co. 8; large house consisting exclusively of men folk. The heavy storm 12 was the means of keeping many away from witnessing a fine presentation of One of the Best cast by Charles McCarthy and an admirable support. The result was good, but not large business. **ITEM:** The May Davenport Burlesque co., after many vicissitudes, crossed over to the Dark side at Scranton, Pa. 9.

**GREENSBURG.** **LONDON THEATRE.** R. G. Curran, manager. J. Z. Little and co. presented The World to a poor house 1. Daniel A. Kelly, with very clever support, appeared to advantage in The Shadow Detective 11. Audience small but appreciative. **ITEM:** J. H. Bowles, manager of the James Reilly co., was in town 1; May Boules joined the James Reilly co. at Wheeling, W. Va., and E. L. McHugh also joined the same co. at Ravenna, O.

**CARBONDALE.** **OPERA HOUSE.** Dan P. Byrne, manager. Mugs Landing 11; fair-sized house. **ITEM:** Members of One of the Bravest co., who had an open date, occupied boxes at the performance of Mugs Landing.

**ALTOONA.** **ELEVENTH AVENUE OPERA HOUSE.** E. D. Grissold, manager. The Fire Patrol 11; fair-sized audience. Everybody pleased. Mr. Barnes of New York 12; excellent entertainment to a moderate house. Hand of Fate 13.

**WILLIAMSPORT.** **ACADEMY OF MUSIC.** W. G. Elliott, manager. Little Nugget 9 to a good-sized and pleased audience. Mr. Barnes of New York 13 to a large, fashionable and elated audience. Co. good.

**UNIONTOWN.** **GRAND OPERA HOUSE.** G. W. Hamersly, manager. Turner's English Girls 12; performance and business fair.

**MAUCH CHUNK.** **OPERA HOUSE.** John H. Faga, manager. St. Perkins 11; fair performance to good business.

**MEESPORT.** **WHITE'S OPERA HOUSE.** Frank D. Hunter, manager. J. M. Hays and a picked co. presented the Little Recruit to fair houses 5, 6. Mr. Barnes of New York played a good house 11.

**BEAVER FALLS.** **OPERA HOUSE.** Walter S. Hallam, manager. Keep it Dark 5; poor business.

**LANCASTER.** **FULLON OPERA HOUSE.** B. Yecker, manager. The Brumms Opera Dramatic co. was booked 11-13. Manager Yecker refused to let the play, claiming the performance was too poor. Little Nugget to good business 14; Niobe 15.

## SOUTH CAROLINA.

**CHARLESTON.** **O'NEILL'S GRAND OPERA HOUSE.** L. Arthur O'Neill, manager. Alexander Salvini in rep. to 12, 9 and matinee. The rising young star was greeted by critical and evicting

audiences, and his work in the several roles called forth the same enthusiastic praise here that he has been receiving all through the South. Shenandoah to good business 11, 12. Charity Hall 13, 14. **ITEM:** A. J. Adams of Music. Charles W. Keogh, manager. Rhea 11 and matinee to good receipts. Bernhardt 21. **ITEM:** The Corinne Opera co. are so well pleased with their first Southern venture, that they have already booked for a return next season, when Arcadia and Monte Cristo, Jr., will be revived. Charles W. Keogh, the popular and public serving manager of the Academy of Music, was the recipient of a pair of handsome gold cuff-buttons New Year's from the attaché of the house. Some of the members of the Corinne co. took advantage of their stay here to visit Fort Sumter and other interesting points in the harbor. Charles Postle says that for twenty-five years he has longed to see the historic fortress, and now his visit has been gratified. Manager Adams says that the present tour of Salvini and his co. has been a veritable pleasure excursion through the South. They not only travel in a private Pullman coach like a happy family, but have indulged in several very enjoyable diversions, notably a Christmas banquet at New Orleans, a fishing frolic at the beach near Charleston, and a visit to Genoa and the other 1 to Indians in captivity at Mount Vernon and other places. J. C. Lewis, proprietor and manager of St. Pankard, returned to Charleston 12 from Oklahoma with his bride, and on the following day tendered a wedding dinner to the members of the co. and the dramatic correspondents at the St. Charles Hotel. Mrs. Lewis is not a professional actress, but is an amateur of some pretension, and has an ardent admiration for the stage. She is a pronounced blonde of pleasing appearance and vivacious manners. The co. after two weeks' rest, will take the road again 8, opening at Charleston, S. C. F. L. Lemon, conductor. Frank Kroyhoda, master of the S. C. and Mrs. William Pierce, comedians, joined the troupe. The last named, known to the stage as Miss Annie Bell, takes the place of Pearl Elliott, subrette. Mr. Boyer, advance manager for St. Pankard, and a musician from way back, has taken the road again. S. C. Young, German dialect comic dian with St. Pankard, was dangerously ill with pleurisy, is now convalescing.

## TENNESSEE.

**NASHVILLE.** **THE VERNON.** W. A. Sheets, manager. Joseph Hawthorn drew light but well-pleased houses 7, 8, presenting St. Mary, Ray, Blas, Min of the World, and The Belles. His support was average. Minna Gale did fair business 12-13, in spite of the horrible weather, which has made the streets almost impassable. Romeo and Juliet, As You Like It, Lady of Lyons, and Incomer were presented in the order named. And in a manner that delighted every one. The lecture by ex-gov. Robert L. Taylor. Subject: "The Fiddle and the Bow." E. H. Southern 12; Margaret Mather 20-21. **THE BRITON.** What was once the Masonic theatre in the city, and there is not a prettier theatre in all the South. Messrs. Brown, Osmond and Reilly, the popular and enterprising managers of the B. co., of Louisville, leased the old Masonic and have remodelled the interior, repainted, red-carpeted, and refurnished it throughout. The opening occurred 11, and a crowded house greeted handsome Pete Baker in The Emigrant. His engagement continues throughout the week. The B. co. will be conducted as a popular price house. Ada May, who is booked for the coming week. MENTION: Miss Gale and her mother have a great many friends in Nashville, and during their stay here they have been the recipients of many attentions from our social and literary circles.

**KNOXVILLE.** **STAIRS THEATRE.** Fritz Stair, manager. Charles A. Gardner in Captain Karl played a large audience 11.

**CLARKSVILLE.** **ELDER'S OPERA HOUSE.** James E. Wood, manager. Ezra Kendall in A Pair of Kids 12 to poor business; deserved better patronage.

## TEXAS.

**AUSTIN.** **MILLET'S OPERA HOUSE.** Ernest Kisch, manager. F. W. Curtis in Sam'l of Posen 10 to good house. He returned 10 to fair house only. Cooper and Carroll's Novelty co. 3, 4 to small houses. They gave a number of presents as an inducement to attend their performances.

**SAN ANTONIO.** **GRAND OPERA HOUSE.** F. W. Curtis in Sam'l of Posen 9 and 6; fair business. Fred Ward 12, 13; Emma Juch 14, 15. **ITEM:** Riscoe's Horrid Street Theatre, Dubuque, Ia., has been in the Minstrels 14 and 15. Maggie Mitchell 15.

**FORT WORTH.** **GREENWALL'S OPERA HOUSE.** Phil Greenwall, manager. Only a Farmer's Daughter, with Jean Voorhees as leading lady, to a fair house 6. Goodvader, Elitch and Schilling's Minstrels 8; good house. Charles Schilling in his minstrel act and "Rastus," the little colored boy, in his wing dancing are worthy of special mention. A Cold Day, a matinee and night, to poor business.

**HELTIN.** **BELOV OPERA HOUSE.** F. L. Denison, manager. Fisher's Cold Day co. 8; small house. performance not first-class. Carlotta's dancing in the last act was admirable. Al G. Fields' Minstrels 11; Only a Farmer's Daughter 9.

**DALLAS.** **OPERA HOUSE.** George Amey, manager. Verona Jarboe 11, 12; light business. Jean Voorhees in the dual role of Lizzie Stark and Mme. Laurent in Only a Farmer's Daughter appeared for the first time in this city to a fair-sized audience. Several of the company have been ill with la grippe, and the support was very poor, owing to this fact.

**LAVER.** The Cold Day co. 7, 10 to fair business. Carlotta in her graceful way, introduced several new steps. Goodvader, Elitch and Schilling's Minstrels to a very light house 11. This was owing to the late hour that they were billed. The Burglar 11; F. W. Curtis in Sam'l of Posen 11; Emma Juch 12; The Two Sisters 13, 14. **ITEM:** N. Withstrand, the advance in prices for the local entertainment the house will be crowded.

**WACO.** **GARLAND OPERA HOUSE.** J. P. Garland, manager. Goodvader, Elitch and Schilling's Minstrels to S. R. O. 10. Only a Farmer's Daughter 10 to a very poor house. Frank W. Curtis in Sam'l of Posen 11; matinee and night, with very good support to good business and pleased the audience. The Burglar 13; Fred Ward 15, 16. **ITEM:** Charles Niekols, agent of the Only a Farmer's Daughter co., tendered his resignation, claiming that the co. failed to pay his back salary of two weeks. He has accepted a position as agent with Frank W. Curtis' Sam'l of Posen co.

**SHERMAN.** **OPERA HOUSE.** Kohler and Lynn, managers. Every seat in the house was filled long before the curtain went upon the first act of Billy Varden, which was presented by Patti Rosa and co. 7. The star danced, sang and acted with her usual grace. She is always sure of a packed house. Will Burton presented Tom Sawyer to about thirty people. On the evening they were to appear Messrs. Kohler and Lynn, managers of the Opera House, came out with a card saying they could not recommend the co. to the patrons. The manager of the co. came upon the stage and abused the Opera House management.

**JEFFERSON.** **CHASE'S OPERA HOUSE.** A. A. Chase, manager. Will E. Burton's Comedy co. in Tom Sawyer 1 to deservedly light business. The Burglar 7.

**LAMPASAS.** **ELKS' OPERA HOUSE.** Al G. Fields, manager. Fields' Minstrels 1 to the largest house of the



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It bears a close relationship to Sardou's Fedora. It affords splendid opportunities to Modjeska, whose power to suggest the aching heart

beneath a masque of gaiety has been shown in many plays. — **TIMES**.

The performance was watched with intense interest to the end. The play was emphatically a success. Modjeska has added an important and extremely interesting role to her list of powerful portraits of women. The play is admirably written, and constructed to hold the attention of the audience. The climax moves with impressive sureness and regularity. The situations are strong. — **MAIL AND EXPRESS**.

The piece differs from and is superior to many others of a similar kind in avoiding excessive horrors, agonies, and improbabilities, and in concentrating the attention upon one dominant issue. The forgery episode provides the strongest scene in the play, from a theatrical point of view, and it was in the management of its details that Modjeska won a triumph. It was a magnificent performance, and worthy of the enthusiastic applause that followed it. — **EVENING POST**.

The story is interesting. — **COMMERCIAL ADVERTISER**.

The dialogue is terse and effective. — **WORLD**.

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